Art Direction

THE MAGAZINE OF CREATIVE ADVERTISING



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RECTION

THE MAGAZINE OF CREATIVE ADVERTISING . OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIREC 285

Typographic Directions '61

Spring has become type's season, due to the annual educational programs and exhibition of the Type Directors Club. It is triply so this year.

The minds of admen are being made type conscious by the strong typography in the current exhibition of the Art Directors Club of New York, by the inclusion in the ADC's visual communications conference of a discussion of type trends, and by the TDC's current nationwide surveys of type usage which will be reported and discussed at Typographic Directions '61, May 16 in New York. 300 slides of recent work in all media will be shown and discussed by a nine-man panel.

Several dozen typographic directions - some small, some perhaps brief fashions - are evident in screening current graphic design. These include increased use of type rules, more surprinting, more color in type, more integration of type with picture and blending of layout units, more huge type, oversize punctuation marks, copy blocks shaped to the illustration, overlong text lines, and, at the other extreme, subdued, unemphatic text blocks that attract no attention, permit the picture to dominate. Whatever their merits or lasting power, the increased interest in type as an important visual component is evident.

The TDC studies and the opinions of the ADC and TDC panels will be reported in Art Direction.

ART/DESIGN PACESETTERS TDC's 7th-almost 200 examples of outstanding typographic design 73 Pittsburgh's 2-in-1 show 124 Toronto's 13th 126 DIRECTIONS A new look for old pictures 71 Expressive typography 121 Directions, by Stephen Baker 154 REFERENCE Production bulletin AD copyfitter What's new in bonds 144 NEWS & VIEWS **Business** briefs Letters 12 Coming events 16 What's new 23 News 59 What's best . . . critic's choice 64 131 NSAD news Cover designer, Zoltan Kiss 139 In Chicago 149 West Coast 143 In Philadelphia 144 TRADE TALK 28 SERVICES 139 Bookshelf 146 Ready reference, classified 148 Index to advertisers 149

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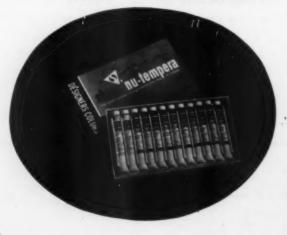
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12-12 Bridge Plaza So., Long Island City 1, N. Y. 425 S. Wabash Ave., Chicago 5, III. 706 So. Magnolia, Los Angeles 5, Cal. In wooing a woman or a customer no single technique has yet been invented that, to our knowledge, is infallible. And yet the advertising business seems to develop periodic passions for a single font of wisdom. Unfortunately, when all products are dressed alike in a single advertising style and their messages addressed alike to all customers, their individual notes of me-me-me become indistinguishable in the chorus of me-toos. We don't believe in this kind of type-casting. To us, the heart of each ad is a simple, vital, selling idea. To convey it, our illustration can be art, photography or type: our sell can be soft or hard, our copy long or short. It takes all types. Call SH&L





Art Direction / The Magazine of Creative Advertising / May 1961



business briefs

art business looks down

An end-of-year billings rise by art studios faded in January. Studio billings at year's start were at lowest point for a January in three years, lower than in all but three months of 1960.

This, when paired with word of budge holdbacks and cuts, forecasts a billing drop of from 5% to 10% for 1961 if there's no sudden pickup.

Latest data gathered by CAM Report shows studio billings for January at 128%, down 11 points from December, on a par with January 1959 (129%) and well below January 1960 (153%). Billings, which jumped about 10% in 1960 despite the poor second half, appear to be reverting to the 1959 level.

A 5% to 7% drop in ad budgets is indicated in data gathered by the New York Times. Agencies report cutbacks by some clients. Most cuts are from 5% to 10% but one is 25%. Some other clients haven't cut back yet but are ready to.

Most cuts are in luxury items, autos, appliances, heavy industry, homebuilding products.

Maintaining budgets are packaged goods, drugs, detergents.

Compensating factors for some agencies: food budgets are up and foreign travel accounts and European business is up.

Other straws in the wind. Comments from agencies and studios showing they are looking for talent have dwindled. Only one—from a new publication—came in from January through March. And free lance artists who've been so busy we haven't seen or heard from them for several years are coming in. They're looking for staff jobs, thus adding to the already glutted talent market.

CAM Report data, gathered from employment agencies, confirms this picture.

Art studio performance, though sensitive to general business conditions, lags the general cycle. And, of course, studios are affected differently, depending on the nature of their accounts. The lag was noticeable when so many studios picked up their end-of-year billings (and many others didn't) and is apparent again when talk is of an unemployment thaw, a bottoming out. The economist's cliches are now timidly on the up side but the studio billing upswing is lagging.

By the time this column is read, the picture may have changed again. If the general economy turned up in April, it could encourage release of ad budgets and restoration of cuts and inundate

StatusTypOGraPhy



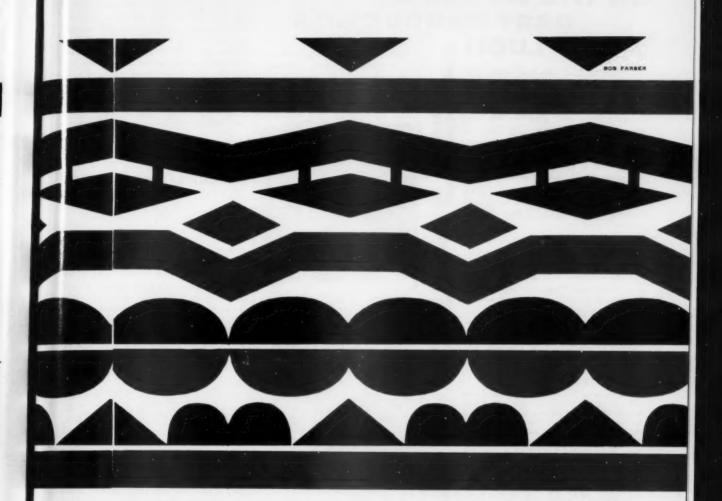
Why argue? Everybody wins with SPEEDBALL. Five styles and 36 points . . . 4 Steel Brushes . . . give you the widest choice of lettering combinations or finished drawings with a flair. For *professional* work specify SPEEDBALL.



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SPECIFICATIONS

LENS, Wollensak Raptar F4.5 (Same lens as in units costing \$300.00 more and up.); EIGHT DIAMETERS scaling range (calibrated settings for four times up and 4 times down); FOCAL PLATE 18" x 24"; COPY BOARD 17" x 23"; BELLOWS, heavy duty rollaway; LID fits flush, plano hinge; CABLE CONTROLS of vinyl covered steel strand; HOOD, grey vinyl, rémovable; DIMENSIONS, 42" stand up height to focal plate, floor area approx. 26" x 24"; CABINET of heavy ply construction beautifully finished in neutral beige.

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agencies and studios. So Spring, 1961, is an anything can happen season. Business Week, in March, hoped for good weather "to bring about a rise of several hundred thousand in employment". But it will take a lot of sun to melt huge auto inventories. Research Institute of Americ tempers its view that recession is bottoming out with "No sharp recovery is in the cards... rise will be steady, not boom... the economy will bump alon for probably four months..."

letters

credit the studio . . .

The tv award winning Sandran com mercial, reproduced in the Illustrators '61 story, February issue, was correctly cred ited to ADs, artist, agency and advertiser—but the film studio was not named. Please note that the "elephant" strip number 16, page 72, February, should also be credited to Elektra Film Productions, Inc. Artist Paul Harvey and AD Pablo Ferro named in the credits are with Elektra. Agency AD was Len Glasser, Hicks & Greist.

Sam Magdoff, Elektra Film Productions, Inc., New York

to bring light . . .

Unbelievable as this may seem, I have found a considerable group of sheltered individuals here in the State Academy for Experimental Lettering and Typography who not only don't subscribe but haven't even heard of your fine publication! I am therefore enclosing \$5 (which is all the U.S. money I can find at the moment) in hopes you will bundle us as many old copies of AD as this will buy, and ship them over here to bring light into the heart of darkest Europe.

Paul Duensing, Hamburg-Blankenese, Germany

Folio is type, is type, is type . . .

We were happy to see attention called to our new Folio Medium Extended Italic on page 30 of the March issue but worried lest some readers not realize it is metal type. The item which followed it almost reads in with it and discusses plastic sheet lettering. Please remind your readers that Bauer's Folio family is real type.

Vincent Giannone, Bauer Alphabets

LUCYGRAF MANUFACTURING COMPANY

1929 N. Hillhurst Ave., L.A. 27, Calif.

enlarged twice up_ original and face slant to right up to 20°_ slant talet up to 200 expand to 40%. Letter space condense to 40% bounce expand height 40% reduce height 40% interlark exaggerate caps step down

to size. (Height or width).

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TELEPHONE KILWRAY HILL 8-2449



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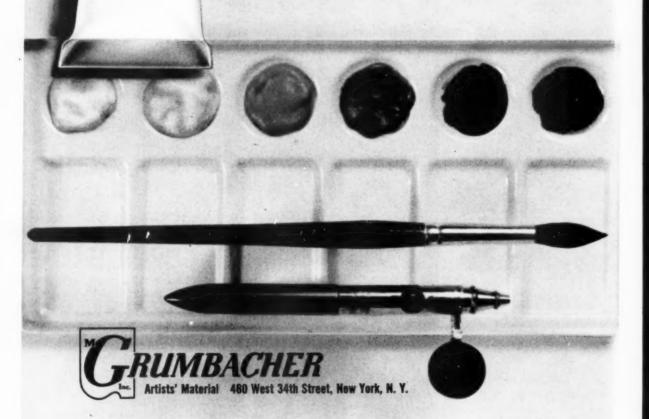
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at our 40th street shangri-la



FOR CLARENDON

C for clarity-typographic clarity increasingly favored of late. The original Clarendon letter forms, out in 1845 by R. Besley & Co. at their historical Fan Street Foundry, have undergone many adaptations and refinements over the years. The word Clarendon has evolved in the English vocabulary as a generic term for type having a heavy or condensed face. Speaking of the Clarendon, those who can appreciate the subtleties of good typographic rendition will readily note the excellent marriage of faithful reproduction and refinement of

${f TUVWXYZabcdefghijklmnopqrstuvwx}$

CLARENDON

ABCDEFGHIJKLMNOPQRSTUVWXYZabodefghijklmnopqrstuvwxyz12345678

Monotype offers true reproduction of the original type design, correct fitting of character to character, perfect alignment of type and uniform, typographically correct spacing of words. And Monotype gives you more flexibility fitting type to space. About a 10% saving is average. Please note the attractive Clarendon Bold Extended shown in the vertical alphabets which will soon be available. Lanston Monotype Company, Division of Lanston Industries, Incorporated, Monotype House, G St. below Erie Ave., P.O. Box 4768, Philadelphia 34, Pa.

(Unorthodox typographic makeup was deliberately employed in the advertise ment above to better illustrate variations in color and texture.)

Lanston



BCDEFGHIJKLMNOPQR

calendar

May . . . Library of Ideas, Mead Papers, room 3422, 20 N. Wacker Dr., Chicago: 4th Annual Company Publications exhibit.

May 2 . . . Awards presentation, 11th Lithographic Awards Competition and Exhibit. sponsored by Lithographers & Printers Natl. Assn., 56th annual convention, Arizona-Bill-more hotel, Phoenix. Chicago exhibit, May 16-19, Hamilton hotel. New York exhibit, June 6-9, Warwick hotel.

May 2 . . . Direct Mail Day, sponsored by MASA N. Y., Hotel Commodore.

May 4 . . . 2nd American Tv Commercials Festival, Hotel Rocsevelt, New York.

May 8 . . . Artists Guild of N. Y., annual meeting and elections. At SI, 8 p.m. May 8-9 . . . DMAA conference, Statler-Hilton,

May 16... Typographic Directions '61, sponsored by Type Directors Club of New York, World Affairs Center, 345 E. 46 St., 6:30 Typography '61 show at Mead Library of

eas, through May. May 20-June 30 . . . STA's 34th Annual Design In Chicago Printing exhibit. Art Institute.

May 22-June 5 . . Bourges '61 (formerly at Society of Illustrators), artwork prepared for repro with Bourges process, High School of Art & Design. 57 & 2nd, 9-3, Mon.-Fri.

May 23 . . . Society of Illustrators, New York, last seminar, The Illustrator Today. All day.

May 23 . . 15th Annual, sponsored by LA

Advertising Women. Beverly Hilton.

May 23-24 . . 8th Annual Day of Visuals,

sponsored by Natl. Visual Presentation Assn.

Hotel Roosevelt, New York. Combined program with Sales Executives Club of New York. Awards presentation, May 23.

June 1-25 . . . Seattle ADC's 12th. Art Museum. June 10 . . . Omaha Artists/ADs' 5th annual. June 12-16 . . . 8th Annual International Advertising Film Festival, sponsored by International Screen Advertising Services and International Screen Publicity Assn. Cannes. June 18-24 . . . International Design Confer-

ence in Aspen, "Man/Problem Solver. July 30-Aug. 3 . . . 70th Annual Exposition of Professional Photography, 9th Natl. Industrial Photographic Conference, sponsored by PPA. Also, annual conventions and trade shows of PPA of New Jersey and Connecticut PPA. At Statler Hilton hotel, New York.

September . . . ADC Birmingham annual show, Birmingham Museum of Art.

October . . . Jacksonville ADC show.

AIGA traveling shows . . . through May 7.
Ben Shahn Exhibition, Huntington Galleries, Park Hills, Huntington, W. Va. May 1, Design & Printing for Commerce, Carpenter Paper Co., Grand Rapids, Mich. May 2, Design & Printing for Commerce, and 50 Ads of the Year, Direct Mail Day, New York. May 6-20, Paperbacks USA, University of Utah, Salt Lake City. May 15-30, Ben Shahn exhibit, Wisconsin Union gallery, Madison. Metropolitan Museum . . . Through May 7:

Art of Young Children, sponsored by School
Art League and Junior League, Junior Museum Studio. Opening May 5: Color in Prints.
Through May 20: Joseph H. Hirshhorn Collection of Modern Sculpture.

Museum of Modern Art... Through May 8: Max Ernst retrospective. Through May 21, Steichen the Photographer. 300 photos, in b/w and color, color prints made by Norman Kurshan Color Service.

Contemporary Arts Center, Cincinnati Art Museum . . . May 20-Aug. 10: Interior Valley Competition, sponsor, Fleischmann Fdn.

School of Visual Arts . . . May Annual exhibit. Preview May 26, 8:15 p.m. Open to public May 29-June 16 MTW 10-9, Th., Fri., 10-4.

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is the result of years of teamwork between our own research staff and that of the scanner engineers of Printing Developments Incorporated. This is the first time that electronics has been successfully adapted to produce dye transfer prints. It is now possible to obtain a color print that is an extremely close match to the transparency, thanks to the magic of the infallible electronic eye. The most subtle detail, the finest gradation of color — often lost in ordinary mechanical separation methods — is held faithfully with the P. D. I. Scanner. Unlike the three colors by which dye transfers are usually produced, the DYE-TRONIC PRINT is made with four colors — one more step towards matching the graphic art reproduction exactly to the photographic print. We'll be very happy to show you examples of DYE-TRONIC PRINTS. Just call Mike Lavelle or Jack Flanagan at MUrray Hill 8-4260. You will be surprised at the excellent quality.

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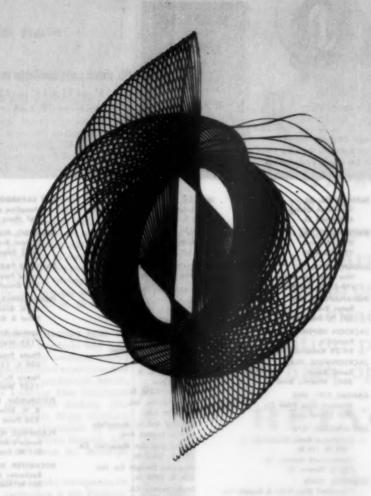
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papers

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Joe, write up this job ticket ... it's another order from our ad in ART DIRECTION-it gets results! . . . call yukon 6-4930 at 19 w. 44 st. n.y. 36



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ART-VEL layout and tracing pad brings you a very spe-cial vellum paper . . . transparent white, hard-smooth, highly receptive vellum surface. Excellent for pencil, charcoal and pastel . . . even pen or brush and ink perform perfectly. ¶ Consider the space your work occupies, the time spent and the motion mentally and physically involved in creating it . . . the essential paper costs so very, very little for the best . . . why risk using less than the best. ¶ Ask for ART-VEL by name and look for the pad cover bearing this distinctive design. Call the dealer listed nearest you . . . place your trial order now.





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AKRON, OHIO Metzger Photo Supply 1091-1095 S. Main St.

ALBUQUERQUE, N.M. Langell's 3600 Fourth St.

ATLANTA, GA.
Binder's Gift & Frame Shop
74 Broad St. N. W.

BIRMINGHAM, ALA. Lesetter & Co., Inc. 1918 4th Avenue N.

BOSTON, MASS. E. J. Ardon Co. 98 Huntington Ave.

> Hatfield's Calor Shop 161-163 Dartmouth St.

George Smith Artists' Materials 35 High St.

BRIDGEPORT, CONN. Koenig Art Shop, Inc. 147 John St.

BRONX, N. Y. Jucob Schapiro, Inc. 387 E. 149th St.

CHICAGO, ILL. Artist Supply Company 209-215 N. Wabash

Sower Photo Copy Service 300 N. Parkside Ave.

Morse Graphic Art Supply Co. 1312 Ontario St. Ohio Art Materials Ca. 2174 E. 9th St.

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DENVER, COLO. Spivak Art Store 732 15th St.

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FORT LAUDERDALE, FLA. Schramm Galleries 215 S. W. 2nd St. GLEN ELLYN, ILL. The Color Corner 433 Mein St.

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Crest Art of Miami, Inc.
1160 W. Flogler St.
The Polette
274-276 W. Flagler St.
Rex Artist Supplies
2263 S. W. 37th Ave.

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The Palette Shop
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PLAINFIELD, N.J. Swein's Art Store 317 W. Front St.

ROCHESTER, N.Y.
Rochester Art Supply, Inc.
201 W. Main St.

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ST. LOUIS, MO. Al J. Bader Co. Inc. 1113 Locust St.

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Seattle Art & Phote Supply, Inc.
616 8th Ave. S.

STAMPORD, CONN. Spellco Point Co. 168 Bodford St.

TRENTON, N.J. Kalon's Picture & Frame Shop 158 S. Broad St.

WASHINGTON, D. C. Federal Supply Co. 911 12th St. N. W.

George F. Muth Co. Inc. 1332 New York Ave. N. W.



bienfang paper co., inc. metuchen, new jersey

what's new

74" CENTERING RULE automatically divides, proportions, scales and centers. Numbers are graduated from the center out. Straightedge is round cornered to preent cutting, scratching. Made of nonust hard aluminum. Literature from Fairgate Rule Co., Inc., Cold Spring, N.Y.

storyboard PAD has 21 small frames on sheet, allows space for audio and video notes. This is the Videsign Pad, created by Georg Olden, tv group art supervisor, BBDO. Lets tv and film AD or artist think through problem in rough thumbnails, and also gives tv copywriter space for notes and visuals at manageable size. 50 sheets to the pad. Sample sheet from A. I. Friedman, Inc., 25 W. 45 St., New York 36.

RUBYLITH & AMBERLITH MASKING FILMS—for mechanical window negatives and positives, drop outs, sharp overlays, camera registration, general color separation and other art studio and production department use—are knife-cut films laminated to a stable transparent backing (Du Pont's Mylar polyester). 32-pp. brochure and testing samples obtainable by writing on letterhead to Ulano Graphic Arts Supplies, Inc., 610 Dean St., Brooklyn 38. N.Y.

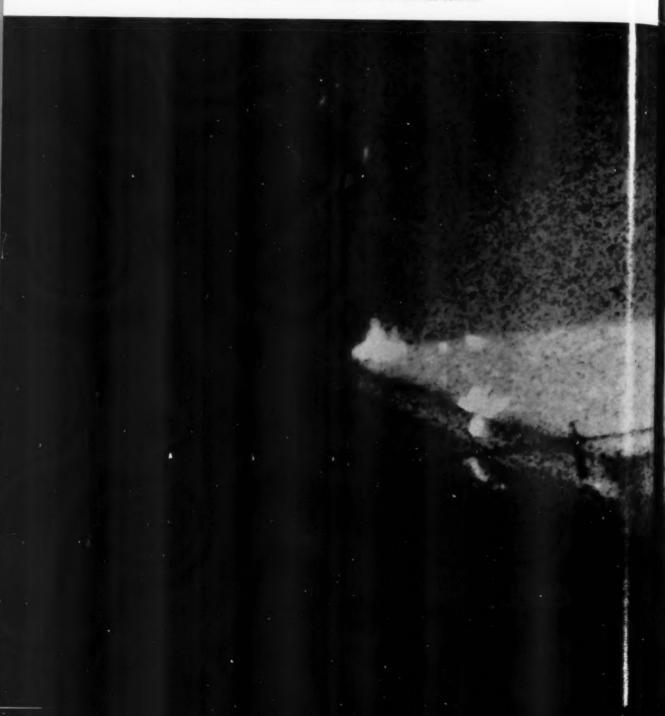
2 PROCESS PRINTER to make transparencies for overhead projection is the Projecto-Printer 40. It produces sharp transparencies up to 91/2x121/2" from bound books, material printed on both sides or separate illustrations. Simply operated, portable. The repro processes: 1) dry developing diazo (or direct copy) method which produces transparency directly onto Projecto-Viewfoil from any translucent or transparent master; 2) reflex photocopy method, which makes transparency directly onto clear Transferon film from any original. Details from Ozalid Div., General Aniline & Film Corp., 68 Corliss Lane, Johnson City, N. Y.

DO IT YOURSELF MUSEUM GUIDE: Acoustiguide is a 21/4 lb. tape playback device that can give 50 min. of information to individuals touring museums. Talks can be prepared for the portable device by museum staff for guidance, interpretation and discussion to viewers individually. Recorded talk can be turned off at will. Details and demonstrations from Acoustiguide, Inc., 265 N. Robertson Blvd., Beverly Hills, Calif.



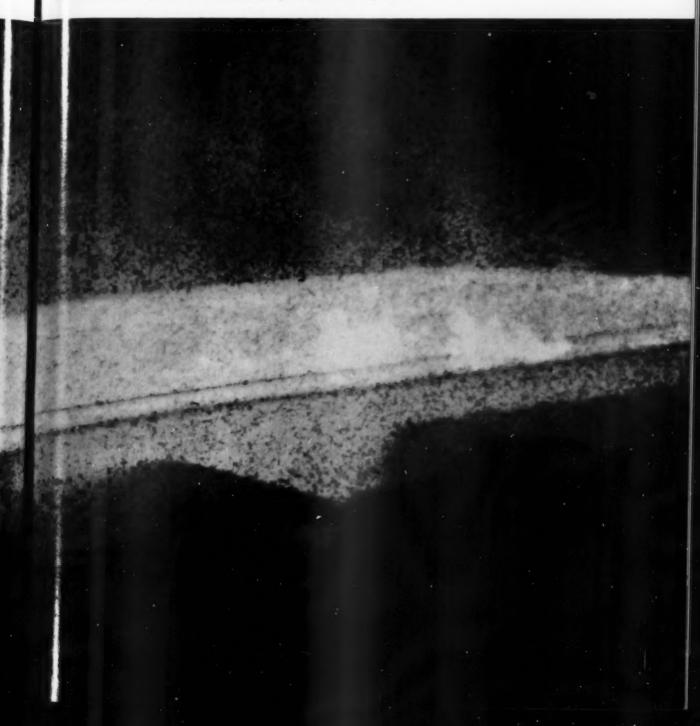
Photography can say almost everything

PHOTOGRAPHY: PAUL WELLER FOR LUKENS STEEL COMPANY AGENCY: J. M. MATHES COMPANY



Sharp as nettles, moody as moonlight. The color in poster saturation, or the pastel of a rose-petal blush. Photography can be literal in telling the roughness of tweed. Or diaphanous to excite the imagin tion. Photography can spell out, as in a b c. Or as here, radiate se isation. There are many techniques to vary the image. Its versa ility multiplies manyfold the effectiveness of advertising space.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.





The Printing Shop, Williamsburg. A drypoint by Samuel Chamberlain

Sortlea, Text and Cover

A delicately felted, softly textured paper to add a suggestion of quiet prestige to your finest printing.

Soft, natural white and seven distinctive colors . . . and the handmade feeling of a broad deckle edge.

Mohawk Paper Mills



Another first in typography for Monsen customers

these features can't be matched by any other type book

1 OVER 1,000 TYPE STYLES at your finger tips —arranged for quick reference.

2 CROSS-INDEXED alphabetically by type face, by type number, and type family. Tab pages let you flip directly to each type family.

3 COMPLETE ALPHABET for all faces in all sizes and styles makes it possible to trace each letter for exact spacing.

4 "COLOR" VALUES easy to determine because text matter, set in each type face, is displayed in copy blocks, set solid, with 1 point and 2 point leading.

5 TYPE SCALING SYSTEM printed on every page cuts time-consuming copy fitting.

6 1,510 PAGES beautifully printed on heavy stock and bound in rugged loose-leaf binders. Smooth working ring binding mechanism keeps pages neat, accessible.

7 TWO VOLUMES for convenience and flexibility. (West Coast edition is in one volume.)

1000⁺ type styles illustrated in 2-volume Monsen Type Library

The new Monsen Type Library makes "markup" as simple and foolproof as possible. It is the most comprehensive, up-to-date showing of type available anywhere . . . the result of years of work by Monsen to

bring customers another first in typography.

The Library is designed as a service to regular Monsen customers... but is also available to others at \$200 per set* (which will be refunded if purchases from Monsen during year equal \$3000 or more).

* The West Coast edition consists of one large volume containing specimens of the faces available from Monsen's Los Angeles plant. Cost of this book is \$100, unless you are a Monsen customer.

SEND TODAY for a copy of "A Guide to Better Typography," which illustrates and describes the many features of these new books. Never before has there been anything like them.



typographers, inc.

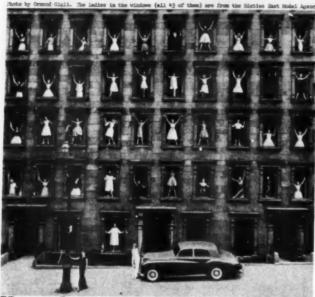
Chicago 11-22 East Illinois Street Los Angeles 15-960 West 12th Street art director: MARTY STEVENS *

agency: BBD&O

client: LADIES HOME JOURNAL

photographer: ORMOND GIGLI

black & white retouching: ARCHER AMES ASSOCIATES



How do you tell a lady?

It takes a lady to tell a lady. / It takes a lady to know a lady...to gain her confidence, to be her friend. It takes a lady to provide firm counsel — and at the same time, velcome company. / The ladica! Exce Journal is a lady, every column inch. The Journal's editors have bred her that way. To talk from the bottom of her heart — and not from the top of her head. To know that one picture ian't always worth a thousand thoughtful words. To realize you can travel farther on meet than you can on meringue. To sense that you don't get close to your reader by being far out. And to know that a woman listens only when you're talking her language. / Which is why the Journal can tell (or sell) a lady almost anything worth telling (or selling) ...and why the August Journal was a sellout at newsstands all over the country continuing

*CERTIFICATE OF MERIT, N.Y. ART DIRECTORS SHOW, 1961

When the Journal speaks-women listen

retouching

dye transfer, type "C" ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by ARCHER AMES ASSOCIATES, INC., 16 E. 52 St., N. Y. 22, MU 8-3240 Contact: Leon Appel, for your FREE copy of "Fundamentals of Retouching" for Art Directors.

ART DIRECTORS BOSTON: Harold R
Melanson now Al

at Daniel F. Sullivan Co. . . . Dave Fortune former head graphic designer, Mead Packac ing Lawrence Div., freelancing package de sign from 14 Arlington St., Methuen, Mass ... CHICAGO: Gabryel de Million-Czarneck promoted to AD special Projects, Design Latoratories, CCA . . . James A. Dhein creative director of Stephens Biondi DeCicco . . William J. LaMon now finish art AD, Holt. man-Kain Advertising . . . Ernest Allen vp/creative director of new agency, Zed F Daniels Advertising, 332 S. Michigan. For merly AD with NLB, Tatham-Laird, and a agency consultant . . . R. Hunter Middleton director of typeface design, Ludlow Type graph, elected to the board . . . Jerrold Siega former president of Jerrold Siegal & Assoc ates, now AD with Mohr & Eicoff which moved to 155 E. Ohio. . . . Charles M. Baue was upped to asst. AD at Waldie & Briga Ralph Erickson now AD of Hitchcoc Publ. Co., Wheaton. R. R. Hadley is exec A . . . Henry Nehrbass promoted to AD of Pop ular Mechanics magazine, replacing Frank Beatty who retired after 29 years . . . Charle MacMurray named manager of graphics and packaging, Latham-Tyler-Jensen . . . Chicago ADs who judged design divisions of the 9th annual local outdoor advertising contest included Charles E. Hacker, Ayer; Arthur Thaler, Leo Burnett; George J. Goldberg. Earle Ludgin; Hugh O. Claycombe, Compton. Contest chairman was W. A. Schmid, Ir., president of North Texas Advertising Co., Ft. Worth, and chairman of the business development committee, Outdoor Advertising Assn. of America . . . CINCINNATI: College of Applied Arts, University of Cincinnati, has a new magazine, Proof Press. First issue was edited by Joel Reitman, (industrial design '61); ADed by Bruce Blackburn and Guy Salvato (advertising design '61); design asst. was Eric May (advertising design '61). Fred Eichenberger is faculty advisor . . . CLEVE-LAND: George R. Dorsey from Federman-Adams & Colopy, Detroit, to Griswold-Eshleman . . . COLUMBUS: James A. Mitchell has joined Corbett Advertising . . . Richard L. Kersell from F&R Lazarus Co. to Burkholder Advertising as creative AD. Agency also promoted Paul S. Glowa to AD in charge of production . . . Robert L. Creager was head of his own art service, now with Howard Wellman & Associates, new group of designers/visualizers/illustrators, at 8 E. Long St., CA 4-1193 . . . DAYTON: Herbert M. Meyers, director of graphic design, Mead Packaging, New York, addressed the Dayton ADC recently, on Package Design Today and Tomorrow. Pointed out that in the future, when moving conveyors will be used by supermarket shoppers, designers must design packs to sell in even less time than the present 3 seconds. New materials will include foamed plastics, some combined with paper

Woodcut

is the way to illustrate...bottles

& prams

& ships

& cans

elephant

clarinets &

diamond rings . . . because the Sander studio (1900 -) has brought 20th century techniques to the art of



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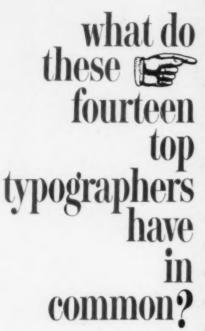
SANDER

WOOD ENGRAVING COMPANY, INC.

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he what word illustrations can do for your products. Write or phone for samples and 32-page illustrated backles



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- PHOTYPE, INC. 1550 Porter Avenue Woodward 5-5555
- LOS ANGELES
 THE HEADLINERS OF LOS ANGELES°
 6713 Sunset Blvd., Hollywood 7-2117
- CINCINNATI
 J. W. FORD CO.
 110 W. Central Parkway, Dunbar 1-1122
- CLEVELAND
 TYPE AND ART, INC.
 1375 Euclid Avenue, Main 1-8433
- PITTSBURGH
 THE HEADLINERS OF PITTSBURGH, INC.
 704 Second Avenue, Court 1-1904
- DALLAS JAGGARS-CHILES-STOVALL, INC. 522 Browder, Riverside 1-5501
- TORONTO
 THE HEADLINERS OF CANADA LIMITED
 401 Wellington West, Empire 4-7272
- TYPOGRAPHY SHOP 2161 Monroe Drive, N.E., Trinity 5-7676
- MACHINE COMPOSITION CO. 470 Atlantic Avenue, Liberty 2-1693
- MINNEAPOLIS
 DAHL AND CURRY, INC.
 506 Fifth Avenue South, Federal 9-1491
- TYPOGRAPHIC SERVICE CO. 215 North Senate Avenue, Melrose 2-3435
- ROCHESTER
 ROCHESTER MONOTYPE COMPOSITION CO
 360 North Street, Baker 5-4268
- AKRON
 TYPE AND ART OF AKRON, INC.

 34 South High Street, Franklin 6-9187
- PHILADELPHIA
 WALTER T. ARMSTRONG, INC.
 35 North 10th Street, Walnut 2-2176

They're South 10th Street, Walnut 2-2176

Headliners, every one!

Every name of this all-star list can now offer famed MEADLINERS photo-process lettering styles . . . right in your own local area. These exclusive alphabets are designed by America's leading lettering artists and hand composed for you under the critical eye of trained lettering men. Call or write your nearest Headliners office for details on how to put this talent to work for you. (*In LA., the Headliners is not a typographer but a top Art Service, closely related to a leading type shop)



HEADLINERS INTERNATIONAL, INC., NEW YORK CITY, NEW YORK



and paperboard, polyethylene and plastic lined fiber cans rather than waxed containers for milk and juices, etc. . . . GRAND RAPIDS: Gordon E. Navan, AD/artist, founding partner and vp/treasurer of Norman, Navan. Moore, Marineau & Baird, was named Ad Man of the Year by the Grand Rapids Advertising Club. . . INDIANAPOLIS: Arthur Schlosser, president of Monogram Art Studio. New York, was quest speaker for workshop sponsored by ADC of Indiana and the Direct Mail Club of Indianapolis. He emphasized believability rather than overdramatization of sales messages, individual solutions for individual problems ("there are no Univac solutions to good design") . . . LOS ANGELES: Craig Protsman, of Carson/Roberts, was killed in a sailplane accident. He was regarded as an outstanding designer and one of the most promising ADs in the west . . . Andy Jesson, former asst. mgr. and AD with Rutledge & Lilienfield, Chicago, now managing Hollywood office of religious ad agency Walter F. Bennett & Co. . . . Timothy J. Bridger, formerly with Davis, Johnson, Andersen & Colombatto, now with EWRR . . . With the transfer of Barnes Chase agency's business to Fletcher Richards, Calkins & Holden, went AD Charles Porter. Barnes Chase will concentrate on the San Diego home office area . . . Jerry Bunce from Cannon Electric to Designers Collaborative . . . Jim Coyle to Lennen & Newell, from Martin & Tuttle . . . Robert Magnante moved Magna, Ltd. to 9570 W. Pico Blvd. . . . Ernest Schroeter left-Space & Time Advertising for Adams Advertising Art . . . Norman Schmidtke now at 9325 Primera . . . Peter Violante moved studio to 116 S. Euclid Ave., Pasadena . . . George Mac-Donald from Lennen & Newell, to 631 Cavanagh Rd., Glendale . . . Howard Forsberg left Forsberg & DeCicco to freelance at 1535 Sierra Madre Villa Ave., Pasadena . . . John Elistrom and Louis Song moved with Studio G to 923 Crenshaw . . . BBDO group AD Bertram Gader, who is also instructor of advanced design at Art Center, there presented a panel discussion of a North American Aviation case history . . . Agency consultant Bill Tara was recent speaker for Western States Advertising Agencies Assn. . WSAAA's 11th annual conference May 4-6 at Shelter Island Inn, San Diego. Panels of experts will discuss problems and conduct workshops, including creative workshops. Association also has a booklet about WSAAA membership. Write to 3175 W. 6th St., LA 5 . . LOUISVILLE: John Ward, now creative director of Fessel, Siegfriedt, Dooley & Moeller, was a partner, exec vp and AD with Seery & Ward . . . MANCHESTER, N. H.: Joseph J. Fagone now AD of Weston Associates . . . MAPLEWOOD, N. J.: Richard E. Huntley, from asst. AD in charge of production, Lasky Co. Newark, to Henry Kopel Creative Production Services as vp in charge of production. He's charter member of N. J.

1110

Talking Storyboard

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We produce "talking storyboards" with limited or full animated sequences from cartoon, photographs, or from existing storyboards, utilizing the full range of camera movement and photographic techniques for which EDSTAN is famous. These may be used as a "comprehensive" on film, for client presentation, or as a preliminary to an expensive commitment. They are also useful as an inexpensive TV commercial for limited market product testing. Available in color or black and white, 16mm or 35mm. Production time is measured in hours instead of days.

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For Perfectionists!



FOLIO

Folio Medium Extended Italic

Specimen sheet available on request. Write on your letterhead to:

BAUER ALPHABETS, INC., 305 East 45th Street New York 17, New York MU 6-1761-2-3

AMERICAN
BLUEPRINT CO
7 EAST 47" ST. PLOZO 1-2240
299 MADISON AVE MU 7-1961
630 FIFTH AVE CO 5-0990
60 EAST 56" ST. PLOZO 1-2740



Proc Samples
& Catalog
Grace Letter Co., Inc
FF Fifth Avenue, Dupt. A
Man York E. K.Y.
Watching 4-0800

ALPHABETS

ADC. . . . MIAMI: Edward Boris, now AD of Charles Anthony Gross Advertising, was AD with Arndt, Preston, Chapin, Keen & Lamb in Philadelphia, and headed his own art studio in Philadelphia and New York . . . NEWARK: Joseph H. Golinko, exec AD of William N. Sheer Advertising, was named scholarship committee chairman of the N. I. ADC . . . Raiph Rocco was named AD of Sosnow Advertising . . . NEW YORK: Henry Wolf leaves Harper's Bazaar AD post to freelance design from his studio, 3 E. 9th St. GR 3-1992. He will also AD Huntington Hartford's new magazine of the performing arts. Show, which debuts in September from 140 E. 57 St. . . . Head AD Gerald Link, vp in charge of art and member of the plans board at Kenyon & Eckhardt, left the agency after 23 years association. He will announce plans shortly . . . Grant Hipwell has been elected a vp and director of art at J. M. Mathes . . George W. Booth of Gardner and Lawrence J. Killian of B&B to Ted Bates . . . Merle James now creative AD for Hy Radin Associates He had been AD with Ben Sackheim agency and with NBC . . . Judson H. Irish now with FCB as a vp in the creative dept. Had been senior vp for creative services at Donahue & Coe . . . Zara Calabrese opened a graphic arts and photo design service at 275 Fifth Ave. He had been national AD for American Broadcasting-Paramount Theatre Corp. . . . Anthony C. Chevins, director of creative operations, elected to the board of C&W . . . Jack Wolff from Mogul, Williams & Saylor to MJA...Lawrence Gussin Co. named Thomas F. Horky head creative AD of national and promotional divisions. He had been AD of Stephen Lion Co. and AD at Sudler & Hennessey. Elaine B. Lewis was promoted to head AD of the tv div., advertising and promotional art service . . . Dick Loew from Grey where he was a group head AD to DDB . . . Bill Cadge from Norman, Craig & Kummel to AD of Redbook. Wes Michel remains as art editor of the magazine . . David Davidian from Fletcher Richards, Calkins & Holden to Grey . . . Burt Linter, former North AD, opened his own service at 50 E. 42 St., OX 7-6320. . . . Joseph Del Sorbe from DCSS to treelance associate of Peter Mehlich Organization, 21 E. 63 St., TE 8-4010 . . . Norman Kosarin from M. & J. Levine and from Altman-Stoller to Zlowe Co. . . . Lester Peckins, formerly an AE at KC&S Studios, now AE at Graphic Directions, 480 Lexington . . . Ray Komai who is at CBS-TV came from Time Inc.'s Architectural Forum magazine . . . Edward A. Palmer at Wm. Esty came from Adams & Keyes . . . Seymour Leichman from Delehanty, Kurnit & Geller to Ehrlich, Neuwirth & Sobo as exec AD . . . Rodney W. Mutch from C. J. LaRoche to Vanguard Advertising as a vp/creative director/principal . . . Mildred Sacks to Monitor . . . Nathaniel Pousette-Dart's retrospective was held at Sunken Meadow Gallery of

ATA members in New York are:

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Ad Service Company 228 E. 45th Street, MU 2-3669 Advertising Agencies' Service Co., Inc. 216 E. 45th Street, MU 7-0590 Artintype, Inc. 115 W. 45th Street, JU 2-3675 Associated Typographers, Inc. 227 E. 45th Street, MU 2-1043 Atlas Typographic Service, Inc. 227 E. 45th Street, MU 7-0314 Central Zone Press, inc 305 E. 45th Street, MU 4-2727 The Composing Room, Inc. 130 W. 46th Street, JU 2-0100 Composition Service, Inc. 229 W. 28th Street, PE 6-1864 Diamant Typographic Service, Inc. 140 W. 17th Street, WA 9-0717 Graphic Arts Typographers, Inc. 304 E. 54th Street, MU 8-1220 Huxley House Ltd. 216 E. 45th Street, MU 7-1050 King Typographic Service Corp. W. 42nd Street, LO 3-4423 Linecraft Typographers, Inc. 333 W. 52nd Street, PL 7-8295 Master Type Company, Inc. 461 Eighth Avenue, WI 7-6272 Chris Olsen Typography Corp. 305 E. 45th Street, MU 4-3570 Frederic Nelson Phillips, Inc. 305 E. 45th Street, MU 4-3940 Philmac Typographers, Inc. 318 W. 39th Street, LO 3-3170 Reyal Typographers, Inc. 311 W. 43rd Street, JU 2-3250 Frederick W. Schmidt, Inc. 228 E. 45th Street, MU 7-3550 Harry Silverstein, Inc. 305 E. 47th Street, PL 5-5034 preme Ad Service, Inc. 228 E. 45th Street, MU 7-0650 Tri-Arts Press, Inc. 331 E. 38th Street, MU 6-4242 Typographic Craftsmen, Inc. 216 E. 45th Street, MU 7-8383 The Typographic Service Co. 305 E. 45th Street, MU 6-6670 Kurt H. Volk, Inc. 228 E. 45th Street, MU 2-1840

What is ATA?

ATA stands for the Advertising Typographers Association of America, Inc. an organization of craftsmen helping advertisers get greater returns from advertising. For over 40 years ATA has been the hallmark of superior advertising typography. Any member welcomes your inquiry and an opportunity to demonstrate ATA-calibre quality, dependability and economy.





What every advertiser should know about Art Directors

This ATA tribute appeared in the N. Y. Times during the 40th Annual Exhibition of Advertising Art sponsored by the ADC of New York

An Art Director is the minister who performs the ceremony when art marries copy.

He visualizes what the advertiser wants to *talk* about... and he articulates what the designer wants to *show*. He interprets businessmen to artists, and artists to businessmen.

Time and time again he proves that co-existence is not only possible but highly productive.

His associates look to him for the intangibles that help keep factories working nights producing tangibles people learn to want.

Just ask any veteran Art Director about typographic services. He'll tell you he prefers doing business with members of ATA. The artist in him responds to ATA quality. Because he's also a businessman, he appreciates ATA's economy. And ATA dependability rounds out the perfect typographic picture.

Advertising Typographers Association of America
461 Eighth Avenue, New York · Walter A. Dew, Jr., Executive Secretary

JUST HOW CREATIVE ARE YOU?

Do you devote more than 47% of your time to creative activities?

Do you work better after four Martinis?

Does the result still seem better the next morning?

Do you work in creative mid-Manhattan?

Are speed, accuracy and reliability prime considerations in your selection of a "stat" and photo service?

Do you like to answer questionnaires?

Did you know that perfection-seeking award winners have been using Russo's frustration-free "stat" and photo service since 1924?

Now, give yourself fifteen points for every "yes" and five points for every "no" answer.

If your score is:

110 or over-You've made a mistake in addition.

65 to 105 —Chances are you're already a happy Russo customer. Smile a little!

45 to 60 —Call MU 9-2440 and tell us your troubles. We'll sympathize with you and if you like, give you a demonstration of REMARKABLE RUSSO service.

35 or less -You're reading the wrong magazine.

f. a. russo, inc. 230 park avenué

n y C 17

the complete stat and photo service

five branches in manhattan-mail service anywhere

THE THE DIARY/ART DIRECTORY FOR THE ART DIRECTOR'S WORLD IN N.Y.C., CHICAGO, DETROIT, L.A., MIAMI, SAN FRANCISCO

MADISON AVAILABLE BY MAIL FROM PETER GLENN
444 EAST 52, N.Y.C. 22. \$4.00 EACH

AVENUE HANDBOOK

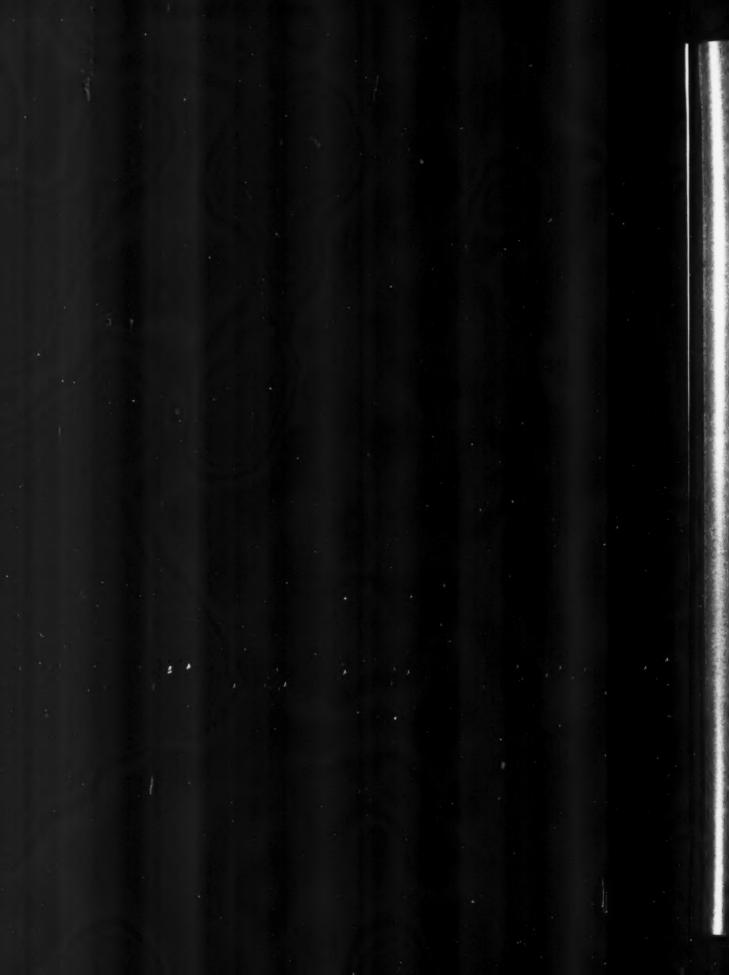




Contemporary Art, Kings Park, N. Y. Included oils, watercolors, drawings, prints and collages . . . FSR named John Griffin on AD . . Cipe Pineles Golden, Mademoiselle AD and designer Will Burtin were married recently . . . Eleen Schultz, promotion AD a Good Housekeeping, won the Gilbert Paper Co. award for letterhead design . . . Hersche! Levit, chairman of the Dept. of Advertising Design, Pratt Institute, adds these names to the roster of ADs teaching a professional course in the day session, beginning in September: Robert Cato, chief AD Columbia Records: Bradbury Thompson, consulting AD for Art News and West Virginia Pulp & Paper Co.; Daniel J. Haberman, president Graphic Arts Typographers; Charles Adorney. vp Cunningham & Walsh; Michael Smollins, Goulding, Elliott & Graham; Irving Glusker, American Heritage Publ. Co. . . Robert Pliskin, vp in charge of art. B&B. and associates from the field, conduct a course in Progressive Agency Art Direction, at School of Visual Arts . . . Wally Littman of Hicks & Greist has a new daughter, Nora Jean . . . Portraits by Gordon Aymar were on view at Portraits Inc., 136 E. 57 St. His philosophy: "My real concern is to think abstractly as I paint realistically. This means giving attention to design, color harmony and representation." . . . Marshall B. Davidson, who was editor of publications at Metropolitan Museum, now managing editor of Horizon books . . . PHILADELPHIA: David S. White now AD at Doremus & Co. . . . John B. Parker was promoted to graphic arts director, ad and pr div., Leeds & Northrup Co. . . . New sales promotion agency Lancey, Ehlinger & Moore, 273 S. 59 St. Principals include William A. Moore, with local agencies for 25 years and long time member of ADC . . . PORTLAND: Paul Kammam promoted to vp at Botsford, Constantine & Gardner . . ROCHESTER, N. Y.: Graphic arts research dept. at Rochester Institute of Technology began an "occasional publication," Matrix, subtitled "an experiment in visual communications." ADed by Hans J. Barschel. professor of art and design, College of Fine and Applied Arts . . . ST. LOUIS: W. Roy Ashton of Wohl Shoe Co. now with Russell S. Kribs Associates, point of sale specialists. Kribs recently incorporated, added James Rapport as vp/creative director. He had been ad mgr. of G. H. Packwood Mfg. . . . James K. Richter joined Storm Advertising . . . TAMPA: Edward Boese was named vp/AD of Louis Benito Advertising . . .

ART & DESIGN BALTIMORE: Bob Lapham Studios added artist Frank Tanaka. of New York, and recently with Hecht Co., Washington . . . CHICAGO: Grant/Jacoby news: president Walter O. Grant was a judge at Milwaukee ADC show. Secretary Warren E. Grant elected to the board, Assn. of Art Studios in Chicago . . Artists' and photographers' recent Ft.







The class of '61 will soon be entering the field of graphic art.

The class of '61 will soon be entering the field of graphic art.

Index distinguishes an STA graduator his portwist. There is displained and STA graduator his portwist. There is displained fook of creative creats reaching in his crap, clean presentation, his three years of study have premisely from for agency and success requirements and self-worth. He is disciplined enough to work alone and capable is weighing as a contributing member on a team.

Layer to equivalent greative solutions to problems in graphic and design, he is not scontinuousless long beginnings.

So when an SVA graduate calls, give him ten minutes of your binary, he has waited from years for the appointment.

School of Visual Arts



CREATIVITY

it happens easier on Crescent!

See your Crescent Quality Dealer for ILLUSTRATION BOARD BRISTOL BOARD TV. BOARD COLORED DRAWING BOARD MATER COLOR BOARD MATER BOARD





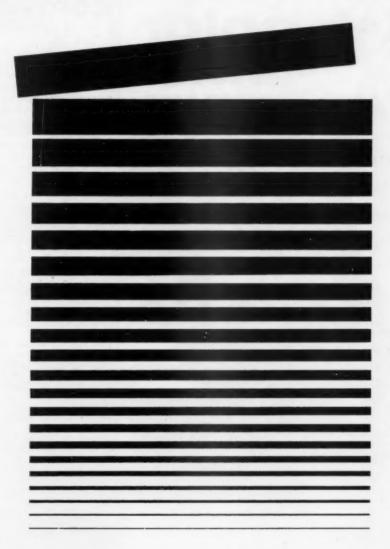
1240 N. Homan Ave./Chicago 51, III,

Lauderdale junket for varied accounts, by O'Grady-Payne president Jack O'Grady, interiors illustrator Parker Heath, figure illustrator Pat Rosado, designer/illustrator Jack Smith, figure illustrator Dick Hoyt, AD/designer Lou Pappas, designer Wayne Krimston, illustrators Roy Anderson and Jim Curran . . . CLEVELAND: Pitt Studios named Robert H. Ledyard sales rep. He was with Cleveland Engraving and Fawn Art . . . LOS ANGELES: Alden Milmet reps for Fred Kopp Advertising Art. Has been an artist with Kopp . . . L. D. Meyers of Art Associates was speaker at Rosemead High School's Career Day . . . Studio Assn. of Southern California recently heard quest speaker Herbert L. Mitchell, western rep for Graphic Arts Monthly . . . Gould & Associates added Mrs. Betty Lorish to sales staff, repping in the midwest . . . Bernard Nagler Advertising Design moved to 442 N. La Cienega Blvd., LA 48. OL 2-9700 and CR 5-5342 . . . Illustrators Group to 5455 Wilshire Blvd, LA 36 . . . MEMPHIS: Designer Bill Womack joined Boatright, Bailey & Huckaba. He had his own freelance design service. Wife Ruth Womack. formerly with Fred Price Studio, now staff artist with Dixie Wax Paper Co. . . . NEW YORK: Guy Tamburo witht Alexander E. Chaite Studios. Berkeley Bell of tennis fame now a Chaite sales rep. Other additions are Rudy Tamburo, illustrators Herbert Saslow. Charles Binger, Stuart Graves, Jack Thurston, and fashion artist Al Pimsler . . . Bettmann Archive moved to 136 E. 57 St. Includes over 1 million historical illustrations, prints, photos, books, film stills, etc. . . . E. Clark Fertig, formerly with S. H. Marsh, to George Abrams Studio, type and lettering designers . . . Thomas McCarthy now with Lawrence C. Gumbinner . . . Chuck Weber now repping photographer Ted Croner, illustrator/poster designer Howard Scott, still life illustrator Art Dormont, decorative illustrator Jerry Smath. Studio's service operations managed by Jack Weber . . . Doug Manson, former vp of B&B and recently head of his own placement agency, now up of new business development with Jerry Fields Associates . . Award winning Canadian illustrator Ken Dallison now in New York, repped by Rahl Studio . . . Jerry Spaulding is the new sales mgr. of Lewis Art Materials, 158 W. 44 St. . . . Frank A. Vitale has art/design studio at 68 Centre St., Waldwick, N. J., and shares a studio at 200 E. 36 St., MU 3-4750 . . . Illustrator and Artists Guild member Otto E. Markevics now at 55 Shelburne Rd., Yonkers . . . Freelance artist Ron Chereskin now with brother, photographer Lowell Chereskin, at 33 W. 75 St., SU 7-7474. They're brothers of Hockaday exec AD Al Chereskin . . . Leonard Bocour of Bocour Artists Colors chairs art materials industry's drive for United Jewish Appeal . . . Jennie R. Zachs, president of C Thru Ruler Co., is guest of honor for the industry's UJA dinner, May 11, at the Wal-

dorf . . . Recent deaths: Sascha Maurer, 63, and Vincent A. Svoboda, 83. Artist/watercolorist Maurer was a member of the Salmagundi Club, American, Connecticut and N. Y. Water Color Societies, and American Artists Professional League. Cartoonist/poster artist/illustrator Syoboda was a member of the Salmagundi Club, Allied Artists of America, and Cartoonists Club . . . OMAHA: Howard Shoemaker's cartoons were recently featured in Playboy magazine . . . John Goodsell and Bob Dawson joined Dow agency, former as visualizer, latter in pr . . . Pat Sindt from Goodsell-Dawson agency to art staff of Allen & Reynolds . . . SAN FRANCISCO: Charlotte Workman Stevenson and her associates have incorporated under the name of Contemporary Art, at 353 Kearny St., YU 6-2915 . . .

PHOTOGRAPHY Interstate Industrial Reporting Service,

Inc. added another floor at 675 Fifth Ave. for studio operations . . . Joe Clark, H.B.S.S. of Detroit, spoke at the professional workshop held by the St. Louis Ad Club . . . Edith Paul Marshall, New York, moved to 245 W. 27 St. Repped by husband Mel Marshall . . . Peter James Samerjan of LA was a panelist at UCLA, Subject, Ethics and Responsibility. Copanelists were Fred Kopp and Art Sherman . . . Pete and Marion Samerjan, whose studio is now at 743 N. Fairfax, LA 46, OL 3-2940, discussed Photography in Advertising, for recent meeting of LA Ad Women . . . Cal Dunn of Chicago was elected to the board of Screen Directors International Guild . . . Herman Bartel, former AD of American Home, now with Hans van Nes Photography . . . New stock photo service added to Frances McLaughlin-Gill. Called Gill-Abbe Photo File, will specialize in color and b/w baby, children and family situations. Details from Janet Weithas, LO 5-5588 . . . Foto/Find Picture Agency, managed by Wm. C. Baughman, moved to room 128, Engineers Bldg., Cleveland 14 . . . Nicholas P. Ruscio named operations mgr. of UPI commercial photography div. He was chief photographer . . . Josephine Smith is UPI's Rocky Mountain area mgr. She was pr director for American Medical Center, Denver. She is at FL 5-7183, Denver . . . Freelance photographer Marvin Lichtner shot hundreds of stills for tv program Accent, on Robert Frost . . . 3 of Herschel Levit's photos from his I man show at Village Camera Club are now in permanent collection of Museum of Modern Art . . . Pergament Color Labs to 305 E. 47 St., PL 1-5367 . . . Jack Wolfgang Beck & Associates to 114 E. 71 St., UN 1-7030 . . . Vic Backer of Paul Wing took pictures of NYC snow equipment clearing a private lot. Result: an official was suspended . . . Nick Muray's fully recovered and back at the studio after his dramatic heart operation following a heart attack while fencing . . . Bill Steiner is exclusive rep for Robert Rubic industrial photography, 254 W. 31 St., BR 9-6108 . . .



It's a rule at Franklin to add the best of the new type faces as they are introduced. Our new Type Supplement has over eighty-five. Available from Franklin Typographers, Inc., 225 West 39th Street, New York City 18. PEnnsylvania 6-4708

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COLOR SERVICE INC. 10 EAST 46TH ST., N.Y. 17, N.Y. MU 7-2595

ADVERTISING TYPOGRAPHY

discovered DETROIT in 1916. During these past 45 years GEORGE WILLENS & CO. has been in the business of setting your words effectively.

offers over 600 new, vigorous alphabets to add the finesse of custom process-lettering to any of your well-chosen words.

modification cameras help us squeeze every drop of value from this great library of designs. All available

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WILLENS · DETROIT



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Lens Craft Studios Inc. 305 East 47th Street New York 17, N. Y. PI 5-3438

THE AD COPYFITTER

See Sept. 1960 Art Direction for the CHARACTER PER LINE CHART and the first installment of these CHARACTERS PER PICA TABLES. The article tells how to use tabular data and chart for visually translating characters per pica into characters for any line length up to and including 55 picas. More tabular data appeared in October, and will continue monthly until the series has run from A to Z. Annual supplements will keep it up to date.

Legend (B) 18-2.38; 20-2.11; 24-1.73 Liberty (Allow for Swashes) (ATF) 12-3.7; 14-3.08; 18-2.54; 24-2.07

Libra (A/C) 12-2.; 14-1.8; 18-1.5 (small), 1.2 (large); 24-1.1; 30-0.9 (small), 0.7 (large); 36-0.6

Libra (ATF) 8-2.9; 10-2.4; 12-2.; 14-1.8; 18-1.5: 18#2-1.2: 24-1.1

Libra Light (A/C) 12-2.2; 14-2.; 18-1.7 (small), 1.4 (large); 24-1.1; 30-0.96 (small), 0.79 (large); 36-0.64

Libra Light (ATF) 8-3.1; 10-2.6; 12-2.2; 14-2.; 18-1.7; 18#2-1.4; 24-1.1 Lilith (B) 24-1.11

Lino Text (Li) 8-3.64; 10-3.03; 12-2.63; 14-2.43; 16-2.16

Litho Light (ATF) 8-2.61; 10-1.97; 12-1.77; 14-1.5; 18-1.21; 24-.92 Litho Roman (ATF) 6-3.13; 8-2.65; 10-2.01; 12-1.77; 14-1.47; 18-1.19; 24-1.92

Lorimer & It. (1) 6-3.59; 8-2.97; 9-2.69; 10-2.58; 12-2.19

Lucian (B) 10-2.93; 12-2.58; 14-2.32; 16-2.09; 18-1.92; 20-1.63; 24-1.42 Lucian Black (Lud) 8-2.33; 10-1.73;

12-1.64; 14-1.36; 18-1.1; 24-.85 Lucian Bold (B) 10-2.68; 12-2.25; 14-2.04; 16-1.78; 18-1.65; 20-1.34

Lucian It. (B) 10-3.; 12-2.56; 14-2.25; 16-2.05; 18-1.88; 20-1.58; 24-1.4 Ludlow Black (Lud) 8-2.35; 10-1.92;

12-1.65; 14-1.34 Ludlow Black It. (Lud) 12-1.58; 14-1.29; 18-1.05; 24-.81

Lutetia (A/C) 10-3.43; 12-2.94; 14-2.45: 18-1.92; 24-1.54

Lydian (ATF) 10-2.72; 12-2.28; 14-2.; 18-1.6: 24-1.2 Lydian It. (ATF) 10-2.97; 12-2.51; 14-2.22;

18-1.77; 24-1.35 Lydian & It. (I) 8-3.56; 10-2.87; 12-2.34; 14-2.05; 18-1.67; 24-1.27

Lydian Bold (ATF) 10-2.7; 12-2.26; 14-2.02; 18-1.59; 24-1.2

Lydian Bold It. (ATF) 10-2.83; 12-2.32; 14-2.08; 18-1.65; 24-1.26

Lydian Bold & It. (I) 8-3.42; 10-2.78; 12-2.25; 14-1.99; 18-1.62; 24-1.22 Lydian Bold Cond. (ATF) 10-3.4; 12-2.7; 14-2.3; 18-2.; 24-1.5

(continued on page 140)



ise

Another Huxley House First

We can look back to a good batting average in forecasting typographic trends. The type faces we first introduced. then obscure, today are some of the most popular tools in typography. Again, we have picked a winner. Recent years have rarely produced another type family with as much inherent versatility as Trump Imperial. A thoroughly practical letter. rooted in the classic, it is truly modern in concept and design. The text

> weight is normal, its companion oblique rather than italic. A Semibold and Bold provide the accents. A shaded "Gravure" ends the quest for the decorative. It is. available on the linotype. We are preparing the first American showing. As soon as it comes off the press it is yours for the asking .. reserve now!

HUXLEY HOUSE, Ltd.

216 East 45 Street, New York 17 · MU 7-1050

production bulletin

bold colors on way back, color study predicts

ON PAPER: New portfolio of Strathmore text and cover papers was designed by S. Neil Fujita to stimulate ideas in layout, artwork, color, typography and paper. 12 pages plus cover, a range of colors and finishes are shown. A separate 3-page memo details the designer's thinking for each page of the portfolio. Strathmore Paper Co., W. Springfield, Mass. . . . new specimen book of Everest Text and Cover shows vellum, ripple and Snowcrest finishes, lists available weights, packing data. From Advt. Dept., Wausau Paper Mills, Brokaw, Wisconsin . . . demonstration of offset and letterpress b/w and two-color plates on Mohawk Offset. Mohawk Paper Mills, Inc., Cohoes, N. Y.

TYPE NOTES: Showings of Largo Light and Largo Bold and the Optima family (regular, italic and semi bold) available from Amsterdam Continental, 276 Park Ave. S., New York 10. Optima is also available on the Linotype in 6, 7, 8, 9, 10 point sizes . . . new one-line specimen book from The Composing Room, 130 W. 46th St., NYC, shows all their machine and hand-set faces, borders and ornaments including such new faces as Akzidenz Grotesk, Egizio, Microgramma, Consort, and Craw families . . . new group of hard to find specimen sheets offered by Philmac Typographers (318 W. 39th, NYC) includes American Uncial, Eve (regular, bold, italic and heavy), Folkwang, Gavotte, Holla, Neuland, Ornata, Orplid, Orpheus (regular, italic, and bold), Saltino, Salut, and Variante.

COLOR TRENDS: The first in a series of color trend studies has been made by Faber Birren for the General Printing Ink Division of Sun Chemical Corp. Mr. Birren is President of American Color Trends which Sun Chemical has engaged to research and study color preferences in every sector of the American economy serviced by printing inks. Based on these studies, Mr. Birren will predict short and long range trends. Reports will be issued quarterly. Some findings from the first

· color trends exist because of the high standard of living which enables us to consider appearance as important as **Artists Drafting Supplies** • Picture Framing 3 STORES IN NEW YORK CONVENIENTLY LOCATED TO SERVE YOU PROMPTLY AND EFFICIENTLY 2 Stores in the Grand Central Area 40 East 43rd Street / MUrray Hill 2-2820 363 Lexington Avenue / LExington 2-0300 57th Street Area 140 West 57th Street / Circle 7-6608 In Philadelphia Henry H. Taws, Inc. 1527 Walnut Street / LOcust 6-8742 VISIT OUR STORES FOR A COMPLETE ASSORTMENT OF

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printing at its best!

Backed by experience gained in 20 years of custom color printing

Layout Reproduction Quantities

Color Negatives
Color Transpar
Color Artwork

Ralph Marks Color Labo.

EL 5-6740



Materials

ARTISTS MATERIALS

Distributors of All Famous Brands

Artists Materials Since 1868

Kodak TYPE C color

244 East 49

Mergenthaler Trade Gothic with Bold useful type-family newly complete for linotype composition only

Extended 6–14 point Se

abcdefghijklmnopqrstuvwxyzææfiflfffiffl ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzææfiflfffiffl

Regular 6–18 point Sg

abcdefghijklmnopqrstuvwxyzææfiflffffiffl ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ abcdefghijklmnopqrstuvwxyzææfiflffffiffl

Condensed 6-24 point D

abcdefghijklmnopqrstuvwxyzææfiflffffifl ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzææfiflfffifl

Extra Cond 6–24 point 0

abcdefghijklmnopqrstuvwxyzææfiflfffffff ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzææfiflfffffff

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THREE CLIP BOOKS - 32 one-side 5x8" pages-20 ready-to-paste proofs of "Sales" situations – 14 art proofs of "Crowds" walking, cheering, etc. – 18 'Announcers," newsboys, town criers.

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☐ BILL QUARTERLY @ \$23.85 ☐ ANNUALLY @ \$71.40

SIGN

Please sign your name above, clip and attach to purchase order, letterhead or business card.

durability, price and utility.

• color trend cycles vary. In fashion, cycles are short. In home furnishings it usually takes 10 years for a full turn of preference, as from bright colors to pastels, to muted hues and back to bright colors.

• the pattern of color trend cycles is sufficiently consistent to be predictable.

• 10 years ago sharp and deep colors were preferred. After a decade of pastels and soft colors we are rapidly coming back to preference for bold colors.

· recently popular but falling out of preference: ivory, gray, pink, turquoise, chartreuse, deep green.

· popular now: light, cool greens, true blue, yellows, warm grays, off-whites, reds. Reds are always popular in some form, with flame reds due for a repeat popularity in the 60s. Orange is popular in

high fashion but not in most mass mar-

ket items.

PRODUCTION NOTES: A 4" x 6" pinked swatch of striped towel cloth was tipped over the parts of a bathing beauty the Post Office rules off limits in recent insert ad in Travel Weekly. Not a word of copy appears. Just the towelled gal. But when you lift the bottom of the towel tip-on, as you do, you are told about the most exciting hotel in Jamaica etc. Fuller details, rates, on reverse side of insert . . updated version of Color Data Handbook describes processing services and prices. From Kurshan & Lang, 10 E. 46th St., NYC 17 . . . more easily removable pressure sensitive adhesives have been developed by Avery Label Co., 117 Liberty St., NYC. Good for price markers, protective masks as on glass lenses, counter display labels, and wide range of removable applications. Called K-6, it's available in three stock materials: White Gloss; Flex, a limp, durable paper resistant to grease, heat, water, soap, and dilute acids; and WLP, a lightweight paper stock adaptable to curved surfaces . . . Avery has also introduced MH, a heavy duty impregnated material that is flexible, tough, resistant to water, grease, soap, dilute acids . . . new film for making halftones where durability and sizeholding are important is Cronaflex. It is described in a Du Pont Photo Products Dept. technical bulletin, is made on dimensionally stable Cronar base. For copies of the bulletin write Du Pont at Room 2420 Nemours Bldg., Wilmington 98, Del. . . . now there's a carbon paper ribbon with eradicable impressions. For descriptive folder about Del-e-tape write Aetna Products Co., P. O. Box 438,



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discover for yourself that there is a difference in photostats. Try our outstanding service for 30 days.
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For DEPTH...DIMENSION...
and DISTORTION...





See the Amazing NEW

Modifiles

Designed especially for TRICK PHOTOGRAPHY, from flat copy as well as from objects!

The MODIFLEX features precision calibrated devices to produce consistent, professional quality camera distortions with the utmost simplicity, accuracy, speed and versatility!

Perspectives, Italics, Curves, Reproportioning, Thinning and Weighting, Bas-Reliefs, Outlines and Shadows Sur-Prints, etc., can be achieved in any degree, to make your layouts, exactly!

Miximum one-way modification, making circles into profits, condensing or expanding Trade Marks, etc. to overcome distortion in Rotary printing, can be applied directly to the film negative, thus eliminating costly and todious hand art. In addition, the MCDIFLEX also produces the finest, reproduction quality Stats, Film Copyrints, Screened Negatives and Velox Prints.

Available with or without darkroom or accessories, the MODIFLEX is a "must" for Typographers, Art Services, Package Designers, Manufacturers of Cartons, Containers, Wraps, Labels, etc., as well as TV Stations, Publishers and Printers.

STATMASTER CORP. 3552 East 10th Court • Hialeah, Florida • 0X 1-5730



Modifley





MOD Mag Moti

2. Ph

MODIFLEX is truly Magic in Motion"



 The unique adapter back shown here, is split vertically to permit quick insertion of all types of paper and film. Visible viewing before and during exposure eliminates guesswork, saves time and materials.

- 2. Photo at upper right illustrates the sheer simplicity, speed and accuracy in setting the copyboard for making Stats or Film . . . enlarged or reduced up to 350% in one shot. A pair of Cold Cathode light grids in tilting reflectors, travel with the copyboard and provide cool, even illumination at any setting. Sliding arms enable the lights to be extended to cover large copy. (Over 30° x 40°).
- 3. A Cold Cathode light grid 12 x 15 inches recessed into the copyboard, transforms the Modiflex into an enlarger for black and white or color film copying. Calibrated scales make focusing unnecessary. Enlargements or reductions can be set in perfect focus, instantly, by matching the scale settings on the front and inside tracks.
- 4. Protractors on the copyboard and adapter back, enables the operator to achieve mathematical precision in making distortion shots. Locking handles hold the copyboard and adapter back firmly in place, in tilted or straight position.

MODIFLEX owners proudly endorse its versatility...fine performance...

Advertising and production men everywhere agree that the Modiflex is the most unusual and practical unit in the field of photocopying. And with good reason! The Modiflex is a precision camera and darkroom combination especially designed for the graphic arts. It incorporates the five basic photographic elements in one compact and efficient unit. It's a stat camera! A process camera! An enlarger! A "lucy" for tracing! A contact printer!





Modificie

HELPS THE PRINTER!

The new Rotary printing presses are a vast improvement over the old flat beds. However, because they use rubber plates, there is a certain degree of stretch in the overall image. This has become a disturbing problem to correct.

Statmaster engineers have created a special lens, which is available with the Modiflex as optional equipment. This lens will condense the image before it is transferred to the rubber, to the exact percentage of the resulting percentage of stretch. By placing the original copy under this lens, a Stat or Film negative may be made in one shot . . . enlarged or reduced to any degree . . and distorted to compensate for the exact amount of the Rotary distortion.

Manufacturers of packages, boxes, cartons, wraps, etc., will be delighted with the simplicity, accuracy and fantastic economy provided by this lens.



Shown at left is an example of difficult copy in a circle. Illustration at left has been condensed about eight per cent in height, while the width remains the same. Although Rotary distortion rarely runs over three per cent, we chose to distort our example more, so that the difference would be readily visible to the naked eye.



The lenses shown here, are available in a large variety of sizes and shapes and are provided with a special stand which can be set up on the copyboard...in seconds.

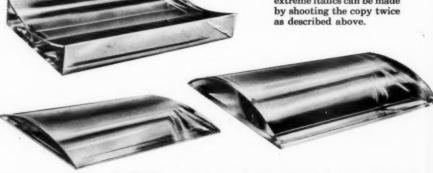
The original copy can be raised or lowered away from the undersurface of the lens to enable the operator to control the exact degree of distortion required. The techniques for copying with these lenses are the same as shooting a Stat or Film under the copyboard glass.

The lens and stand are placed on the copyboard... the scale is then set for the over-all size, and the copy is moved up or down on a series of shelves to produce a minimum or maximum amount of distortion.

In many cases where the copy can take it, 40% distortion can be achieved by shooting the copy twice under one of these lenses . . . first, from the original and then from the paper negative.



Italics up to 15 degrees to the left or right can be achieved in one shot. More extreme italics can be made by shooting the copy twice as described above.



The Modiflex helps the artist, typographer, letterer and designer.

REPROPORTIONING... of COMPLETE ADS

MPORTED FROM DENMARK

Camembert that's deliciously ripe

At long last—Camembert you can count on! It's made for you in Denmark from the "golden" milk of the famous Danish dairy cows... soft-ripened and tinned to reach you at the full-flower of its flavor. Give it an hour (or two) at room temperature, and you'll have the Camembert of your heart's desire. And Kraft brings it to you at plain U.S.A. prices!



CAMEMBERT IMPORTED

ORIGINAL

ED FROM DENMARK

Camembert that's deliciously ripe

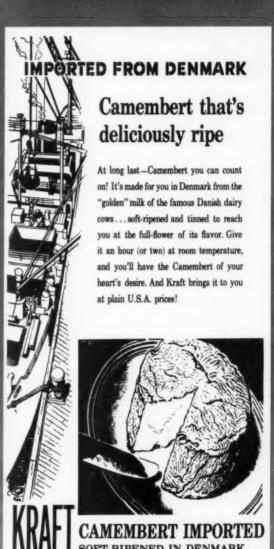
At long last—Camembert you can count on! It's made for you in Denmark from the "golden" milk of the famous Danish dairy cows... soft-ripened and tinned to reach you at the full-flower of its flavor. Give it an hour (or two) at room temperature, and you'll have the Camembert of your heart's desire. And Kraft brings it to you at plain U.S.A. prices!



CAMEMBERT IMPORTED

WIDTH RETAINED . HEIGHT REDUCED

I sproportioning of complete ads is a time and money saver for those advertisers who have to run the same ad in different publications, where page sizes vary.



WIDTH RETAINED . HEIGHT STRETCHED

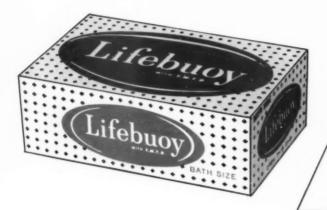
Reproportioning of complete ads is achieved quickly and easily with the Modifiex. Stretching or condensing of one proportion while keeping the other constant can be controlled from 1% to 100%.

There are two methods of producing these controlled distortions with the Modifiex. For effects up to 20%, the copy can be placed under one of many Modification lenses available as auxiliary equipment.

For distortions over 20%, the tilting mechanisms with the protractors are recommended to obtain the maximum in reproduction quality. When certain portions of an ad cannot take the full degree of distortion, they can be enlarged or reduced in the normal way and stripped into the finished, modified print.

PERSPECTIVES... from PACKAGES and FLAT COPY

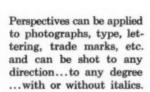
Perspectives, simple or extreme, in line or continuous tone, are easy to do with the Modifiex. The swings and tilts of the copyboard and adapter back, give you perfect control of depth, width and slant at all times.



GILEAD COTTONS
GILEAD COTTONS
GILEAD COTTONS
GILEAD COTTONS
GILEAD COTTONS
GILEAD COTTONS

SHEET MILL
PRODUCTS
SHEETS, STRIP

GALVANIZED
ROOFING





The variety of effects made possible with these mechanisms are limitless, and sharpness of the over-all image is assured, due to the superiority of the optical equipment.

Packages can be photographed on paper or film, either set up or flat, and colors can be dropped out, held or filtered for color separation.

Tedious "Lucy" work can be eliminated by making perspective stats of any object on contrast or continuous tone paper or a combination of both.

Packages shown here were shot from the actual color originals and rendered as line drawings simply by making a series of stats on contrast paper and ruling in the outlines on the negative.

PROPORTIONED-TO-FIT YOUR SIZE AND HEIGHT

THE SHAPE OF THINGS TO COME

ONED-TO-FIT

FIGHT

ITALICS ... from TYPE, LETTERING, etc.

Example shown below has been made from a two-color printed magazine ad.





STATMASTER
the world's most versatile camera

ORIGINAL

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STATMASTER
the world's most versatile camera

STATMASTER
the world's most versatile camera

Italics can be achieved from any type of copy and controlled to any degree of slant. Height or width can be held; or stretched, shortened, expanded or condensed, while italicizing.

Illustrations at left show the extreme versatility of italicizing and reproportioning in combination. Although two examples are shown, the full range is limitless.

Italics can also be combined with perspectives or curves and complete control of all dimensions, slants, etc. make it simple to match any layout.

Examples on this page illustrate the importance of italicizing the original copy to match the slants and perspectives of each unit...exactly!

THE
SHADOWS
THEY
CAST

Example above, is one of many unusual effects that can be achieved with italics in combination with paste-up.

... will reach the plastics market at the peak of its interest in materials, equipment, and special services—

ORIGINAL

... will reach the plastics market at the peak of its interest in materials, equipment, and special services—

SUR-PRINTING ... and THIRD DIMENSIONAL EFFECTS

Come to beautiful, enchanting HAWAII

THE PARADIGE OF THE PACIFIC

LIME PRINT



PHOTO PRINT

To achieve the effect shown at right, a film negative and positive were made of the lettering. A screened negative was made of the photoprint. The entire effect was reproduced on one sheet of paper, with a series of exposures and over printing, with the negative and positive film. No retouching or hand work was necessary.

Another outstanding feature of the Modifier, is the simplicity with which outlines, cast shadows and bear-reliefs can be obtained. Line copy, such as type or hand lettering can be rendered in a single thickness outline . . . in outlineand cast shadow or in third dimensional relief . . . with continuous tone backgrounds, or with screened backgrounds.







Third dimensional effects can be made in line or halftone, or in a combination of both. To produce similar effects through other methods, would be extremely costly and time consuming. Cast shadows can be made in any width and can be controlled from a solid line to an air brush haze effect.

With the Modifiex, you can eliminate expensive engraving time, complicated guide-line drawings and tricky overlays. You can take any black-and-white copy and prepare it for two, three or four-color separations. Let your Modifiex render it in outline, with or without shadow, and with complete color register accuracy . . . the Modifiex will let you apply surprinting to any halftone, continuous tone, line copy or combination you may wish.

Bas-Relief effects shown at left are but a few of the infinite variety that can be accomplished with the Modifiex. Illustration at extreme left, was reproduced from the original art. Second illustration was achieved from a perspective shot made from the original.

Come to beautiful, enchanting []/AN/A]]

Come to beautiful, enchanting HAWAII

OUTLINES and SHADOWS

You can add glamour to your trade marks, logos, type or hand lettering with an outline or an outline and cast shadow effect. Additional film negatives can be made in register for color separation. Film positives can be supplied for dropping out white areas.

A wide selection of backgrounds in line, continuous tone or halftone can be sur-printed behind the outline and shadow, without retouching or opaquing the clear or white areas.

Come to beautiful, enchanting

[[]ANA]

if you can find a better BOUREON ...buy it!

Ou lines can be controlled to any the knees and shadows can be stanted in ny direction. Depth can be controlled to any degree. Shadows can be achieved as follows: connecting with the letter, or dropped down from the letter in a solid or soft,



Available Only at the *100 Finest * Shoe Retailers in America

CURVES... from FLAT COPY... and from OBJECTS

The curves illustrated here are but a few of the limitless effects that can be achieved with the Mcdiflex. These were chosen to emphasize the amazing over-all sharpness and faithful reproduction quality . . . in a variety of type styles.



The Publishers of PRINT Magazine wouldy announce the creation of a NEW PUBLICATION PACKAGING DESIGN Premiere issue:

The Publishers of PRINT Magazine and the Publishing team that has made assisted.

har America's leading graphic design magazine, a new magazine specifically edited for the packaging concept, select and missing material, specify the packaging material, specify the packaging concept.

ACKAGING DESIGN

Date Subscriptions to this exciting new magazine as a subscription to this exciting new magazine last to the subscription to the exciting new magazine last to the subscription price of all places use the handy order card in this issue.

TAUKAGING DESIGN

The Modiflex helps the artist, typographer, letterer and package designer by producing finished art photographically, in minutes . . . that normally would take hours or even days.

Because the gift tells so much about the giver...

Give the World's Leading Whiskey in Seagram's Centennial Luxury Satin ... Give Seagram's and be Sure

Proportions can be controlled, stretched, shortened or italicized in either direction while curving the copy to fit your layout exactly. Curves can also be combined with perspectives to produce additional effects.

Combination screen and line print shown below was accomplished as follows . . . from the actual red, blue and silver coffee can: First the can was photographed on continuous tone film, from which a copy print was made. Then the can was rephotographed on line paper in same size and position as the first shot. The photoprint was retouched slightly and then shot for a screened negative with a Kodak Magenta screen. A velox print was then made from the screened negative. A positive (stat) made from the paper negative, was pasted in, over the velox print.





The Wisk can in red, yellow and blue, was shot from the actual object on Statmaster contrast paper. The print was retouched slightly in negative form and then copied again on paper to make the positive shown above. The tremendous latitude made possible with object photography on the Modiflex, eliminates tedious "Lucy" work. Stats or photos of objects can be made on any grade of paper or film and with a little art work or retouching, can be used as finished art.

Make

Theradan medicates away dandruff and scalp itch ...with just 3 applications*

Modification combines 5 CAMERAS-IN-ONE!



S vere

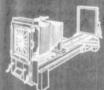
As a Stat Camera ...the Modiflex has no peer. it is fast, economical, versatile and extremely simple to operate. Anyone can make the finest, sharpest, reproduc-

or quality Stats, glossy or matte, in line or on nuous tone, negative or positive, enlarged or duced, with only a few hours of instruction.

The Modiffex features an unique Cold Light enlarger unit, buil into the copyboard, makes enla gements or reductions up to 3 0% in one shot, from color or lack and white film. No measuring or tedious focusing



... alibrated scales give exact sizes in perfect fecus, instantly.



For Offset, Multilith or Letterpress printing. The Modiflex produces the finest quality Film, in Line, Continuous Tone or Screened from 30 to

150 lines to the inch, right or wrong reading. Makes Velox prints by projection or contact.

The Modifiex can also be used to handle all office copying, on paper or film. Valuable documents can be copied in greatly reduced size, saving valuable time and space.

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Photos from small objects can be made on paper or on film in color or black and white.

As a trick camera, the Modiflex stands alone as a pioneer in camera engineering, for simplicity of operation, accuracy, versatility, and phenomenal reproduction quality. The limitless range of trick effects produced by the Modiflex, opens new vistas for the Graphic Artist, Typographer, Printer and Publisher.

The MODIFLEX is the world's most versatile, ALL-IN-ONE photographic unit

Exclusive features such as these make the Modiflex a "must" in every Graphic Arts Department

- Enlargements and reductions (up to 350% in one shot)
 from paper to paper, paper to film, film to paper and
 film to film, or from objects, right reading or wrong,
 from color or black and white.
- Calibrated scales for copyboard and enlarger unit to give exact sizes of enlargements or reductions in perfect focus...instantly.
- Cold Light units travel with the copyboard and provide perfect illumination for opaque or transparency projection.
- 4. There are no wheels, gears or motors . . . yet the copyboard and lights travel up and down so quickly . . . and with such ease . . . it's almost like "Sleight of Hand"!
- The specially designed adapter back, is split vertically to permit the quick insertion of any size or type of paper or film.
- 6. Visible viewing before and during exposure, eliminating guesswork and waste of time and materials. Visible developing and fixing allows the operator complete control of tone intensities.
- 7. The Modiflex can also be used to make contact or "flopped" prints or film negatives or positives. It can also be used as a "Lucy." Projection of image can be made directly on art board, eliminating tracing and transferring.
- 8. The Modiflex is especially designed to produce trick effects such as Italics, Reproportioning, Curves, Bas-Reliefs, Sur-Printing, Outlines and Cast Shadows and Perspectives.

The MODIFLEX is the camera of tomorrow . . .

...that makes ANYONE a photographer today!!!

THE MODIFLEX IS AVAILABLE IN TWO MODELS

The Modifiex is completely equipped with all accessories as listed under specifications and prices and includes installation, instruction in every phase of photography, plus an initial supply of Statmaster paper and chemicals. Accessories such as vacuum backs and pumps, printing frames, heavy duty dryers, light tables for negative viewing and retouching, etc., are optional at additional cost. Prices available on request.



The Model #2 shown above, is most popular with art services and art departments of industrial firms.

SPECIFICATIONS

MODEL No. 2

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DARKROOM ... 5 ft. x 6 ft. x 7 ft. high, constructed of Marlite finish Duolox, inside and outside.

PLATEN . . . 16' x 20' aluminum construction with scored Plexiglas pressure back. Holds all sizes and types of paper and film firmly in place, without adhesives.

COPYBOARD . . . 23' x 28' aluminum construction, complete with plate glass and handle, two 24' Cold Cathode grids in tilting reflectors with expansion arms to accommodate extra large copy. A Cold Light unit 12° x 15° is built into the copyboard for film enlargement and reduction.

LENS AND PRISM . . . Goerz 14" Red Dot Artar complete with calibrated scales which provide perfect focus at any setting, instantly.

SPECIAL FEATURES...Tilting copyboard, tilting platen, dual copy lights for trick photography, protractors on copyboard and platen, Enlarges and reduces 350% in one shot.

- All units operate on 110v, house current. Hook-up for water requires a 1/4 in. feed pipe and a 11/4 in. drain.

SPECIFICATIONS MODEL No. 3

DARKROOM . . . 8 ft. x 10 ft. x 71/2 ft. high, constructed of Duolux, either Marlite or metallic finish.

PLATEN . . . 18' x 24' aluminum construction, same as Model No. 2.

COPYBOARD . . . 23' x 31' aluminum construction, with same features as Model No. 2.

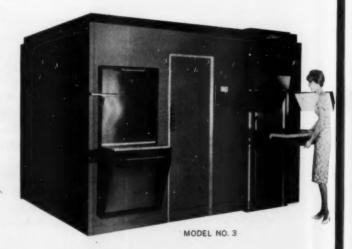
LENS AND PRISM . . . Goerz 18' Red Dot Artar complete with calibrated scales for perfect, instant focus at any setting. Enlarges 350%, reduces 250% in one shot.

SPECIAL FEATURES . . . Tilting copyboard, tilting platen, dual copylights for trick photography, protractors on copyboard and platen.

ACCESSORIES for MODEL No. 2 and MODEL No. 3

Both models come equipped with the following accessories: Electric timer and shutter control, wall and ceiling safelights, exhaust fan, fiberglass trough and through-the-wall sink, faucet, drain, overflow pipe, hose, water connections, electrical connections, squeegee board with fluorescent light, squeegee, bleach rack, chrome towel bar, three enamel trays, base cabinets, dual paper safe, paper cutter, electric drum dryer, three sets of stainless steel tongs, shelves for storing paper and film, sponge, etc.

Model #2 and Model #3 are also available without darkroom and accessories, for instal-lation through existing darkrooms.



Write for free literature, specifications and lease-purchase details

STATMASTER CORP. 3552 East 10th Court • Hialeah, Florida • 0X 1-5730

When in New York, visit our showroom at 19 West 44th Street . New York 36, N.Y. . OX 7-9240

Hicksville, N. Y. . . . the Galley Slave nakes proofreading easier. It's a clippoard that holds up to 40 galleys firmly. Bottoms of galleys are held in place by trong plastic band. As each galley is ead it is tucked out of the way behind he Galley Slave. Is 10" x 12", of sturdy black vinyl. Makes reading easy on train r at desk. \$2.95. J. L. Kevin Corp., Box 21, Englewood, N. J. . . . Justowriter low has an Edge Card Punch and Edge lard Reader. It can code-punch and read ither tape or edge cards permitting listings on individual cards which can be led and sorted in any sequence.

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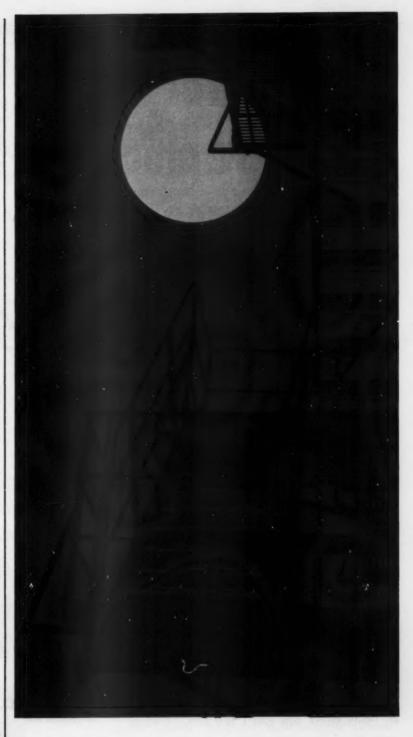
copy

proaten. str file-portfolio with loose leaf sheets designed for easy filing and continuous eference source. Sheets contain new samples of illustrations, photography, layout, lesign and production techniques. New material supplied on continuing basis several times a year. For a copy, write Jim Behrenfeld, Dept. 1-A, Elgin Davis Studios, Inc., 966 S. Vermont, Los Angeles 6, Calif.

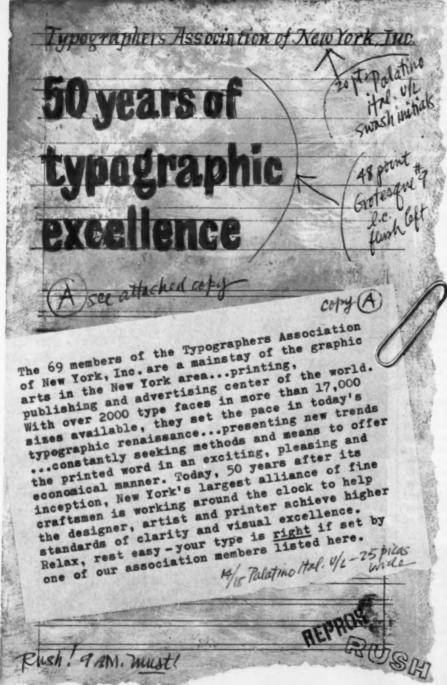
PRESSURE-SENSITIVE ADHESIVE BONDS PAPER TO POLYETHYLENE: A cold setting adhesive suited for manual or mass production application of paper or paper-backed labels to polyethylene containers, sheet packaging, electrical appliances. Adhesive is non-staining and non-crystallizing, gives adequate bonding under extended exposure to ultraviolet light and heat. Details from Schwartz Chemical Co., Inc., 50-01 Second St., Long Island City 1, N. Y.

PRINTING AND STAMPING SET has interchangeable letters, numbers and punctuation marks. Each letter and number snaps into and out of holder grooves, lies flat and tight in grooved holder for perfect alignment, even and sharp impressions. Available in variety of type styles and sizes. Each set has more than 250 characters, type tweezers, stamp pad, 4-line holder, free extra holder. Details from American Stamp Works, 49 Ward St., Paterson, N. J.

NEW FONT CATALOG and literature on Models 325 and 300 Foto-Riters from Foto-Graphic Products Div., Charter Design & Mfg. Corp., 311 Fifth Ave. N., Minneapolis 1, Minn. The machine sets type from 8 to 72 pt. in 58 type styles. Stock of lower point sizes has been expanded to 468 alphabets. A complete rundown on each alphabet under 14 pt. is listed in the 1961 font catalog. A total of 30 small fonts available.



BRAPHIC DIRECTIONS INC. / FOUR-EIGHTY LEXINGTON AVE. / NEW YORK 17, N. Y. / YUKOR 6-0780



Typographers Association of New York, Inc.

461 EIGHTH AVENUE, NEW YORK 1, NEW YORK / LO 4-3500

2,000 type faces in 17,000 sizes are listed in the Typographers Association "Type Face Directory." If you are a regular client of any of the member shops, a free copy is yours for the asking on your letterhead. If you wish to purchase the Directory, send your check for \$2.00 to Typographers Association of New York, Inc. /-461 Eighth Ave., New York 1, N. Y. This most complete one-line specimen listing in New York is a good investment.



Wesco-Triangle, Inc.

York Typesetting Co.



A-1 Typographers, Inc. Abend Typograph Co., Inc. Adcraft Typographers, Inc. Allied Typographers, Inc. Art Linotypers, Inc. Atlantic Linotype Co. M. J. Baumwell Baxter & Spencer, Inc. **Beacon Type Service** Berger Type Service Boro Typographers, Inc. Howard O. Bullard, Inc. Central Linotypers, Inc. Century Composition Service, Inc. Chelsea Typesetters, Inc. Compmasters, Inc. The Composing Room, Inc. Cooper & Cohen, Inc. Crescent Linotyping Corp. Fred A. Crowell, Inc. Crown Typographers, Inc. Dixie Typesetting Co. **Excel Lino-Ludlow Service** Fales Lino-Art Co. Fine Art Typographers Fulton Lino-Composition Co. **Ganer Linotype Craftsmen** Gould Typographers, Inc. Haber Typographers, Inc. Hallmark Typographers, Inc. Hurst Typographers, Inc. Jeffrey Composition Co. Albert O. Jennings, Inc. H. P. Johnson & Co., Inc. Kagan Linotyping Co., Inc. Oscar Leventhal, Inc. **Lexi-Craft Typographers** Lincoln Typographers, Inc. Link & Coleman, Inc. Lou Van Typographers Malin Typographers, Inc. Mason Linotypers McKellar & Platts, Inc. Mercury Linotype, Inc. Metaline Service Company Midtown Typesetters Monahan-Gray Co. Morris & Walsh Typesetting Co., Inc. **Nu-Type Service** Chas. D. O'Brien, Inc. O'Sullivan Composition Co., Inc. Paramount Linotype Service Emil P. Popp & Son Queens Composition Corp. Rapid Linotype Service Corp. Rapid Typographers, Inc. Skilset Typographers **Specialty Typesetters** Standard Linotypers, Inc. Starkey & Co. Samuel L. Streep Terry Linotyping, Inc. Typecasters Co. Typecraft Service, Inc. Typesetters, Inc. The Type Shop, Inc. The Wertheim Company

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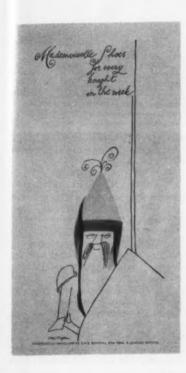
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Art

AD NEWS



Wacky fun still presents product clearly and as integral part of the fun. One in b/w series for Mademoiselle Shoes.

Credits: AD Richard Gertner, Irving Serwer Advertising. Artist Tomi Ungerer, who also did the handwritten heads and some of the head copy. Copywriter Roz Siedes. Adv. mgr. Irving Toben, Carlisle Shoe Co.

Typographic Directions '61 program May 16

A 9 man panel will review 200-300 slides of current typographic design at a visual seminar to be sponsored by Type Directors Club at World Affairs Center, 345 E. 46 St., Tuesday, May 16, 6:30. The

slides, selected to illustrate trends and best recent design, will be evaluated in informal discussion by the panelists. Edward Gottschall, editor of Art Direction, will be master of ceremonies.

Panelists are Morris Rosenblum, creative director, Macy's; Milton Zudeck, typographic AD, McCann-Erickson; Bob Jones, AD RCA Records; Herbert Lubalin, creative director, Sudler Hennessey & Lubalin; designer Robert Sutter, chairman of the TDC show jury; Onofrio Paccione, vp/head creative AD, Grey; George Lois, vp/AD Papert, Koenig, Lois; William Cadge, AD Redbook.

TDC will distribute take-home kits including a collection of new type specimens from all foundries, a TDC study of trends in type selection and usage by designers and 2 reports of magazine and newspaper advertising type design comparing publications of 1951, 1956 and 1961. The studies were sponsored by the TDC educational committee, chaired by Edward Gottschall.

Reservations are limited to the first 200 subscribers. Checks for \$10 per subscriber should be made out to Type Directors Club, and mailed to Box 1607, Grand Central Station, New York 17.

The TDC 1961 show, chaired by Eugene Pattberg, Herbick & Held, will be at Mead Papers Library of Ideas, 230 Park, through May.

Atlas *

Mobile symbol Starlike symbol for for new magazine Atlas, a new international monthly review edited by Quincy Howe and published by Worley Publ. Co., is composed of Greek letter forms, 4 A's and an E, to symbolize America, Australia, Africa, Asia and Europe. The symbol appears with logo on front cover and is spotted

throughout the book in different positions, so that a letter form points to appropriate material reprinted from any source in the world.

The magazine will buy cover art, as well as cartoons, drawings and photography. Contact Jack Jaget, at MD Publications, 30 E. 60 St., New York 22, EL 5-5432. Jaget is AD of Atlas, designer of MD. George Salter designed Atlas.

Credits: Symbol and logo designed and lettered by designer George Salter. Cover is printed in 2 colors, book of 80 pp. is b/w, 81/2x11. Type, Lino Primer for editorial comments, Lino Electra for reprint section.



Peek-a-boo The almost covered up Old Fitzgerald bottle ad thoughtfully drew spotlighted attention to the brand name, used unusual illustration and layout touches for the liquor field. Result: "one of the highest Starch ratings of any ad in liquor category," according to agency.

Credits: ADs Harold B. Jones, John

Stevens, Winius-Brandon, St. Louis. Photographer Shigeta-Wright, Chicago. Copywriter James D. Nevins. Compositor, Natl. Typesetting Corp. St. Louis.



Shining gloss bottles keep milk and creum whelesome and farm-fresh. Glass is clean and pure, never alters original flavors. That's why so many fixeds are packed in glass?

ABCDEFGHJ
abcdefghijklmn
1234567890&

SOLO PACE

KLMNQPRST
nopqrstuvwxyz

Abcdefghijklmn
rsTThYNKRuv

Abrams Baskerville designed for K&E ads

Theme of 21 ads for Glass Container

Manufacturers Institute had to be matched by letters both highly legible and high style. Campaign emphasizes quality look and see-through service of glass containers for food, etc. Specially designed alphabet was influenced by transitional Bell and Baskerville, but every form is redesigned.

Among many changes making for a more balanced unity in alignment: Serif formation has less angle than Baskerville for ascenders and for top of stems. There are differences in proportion in letter width and relation between height to ascenders and descenders. Formation on baseline has slightly longer serif tapering into stem at gentler angle. Weight of the face is slightly lighter than either Bell or

Baskerville and bold face is a little heavier.

Credits: Creative group head Bud Hemmick, art supervisor Al Feldman, K&E. Copy supervisor Bob Arbib. Photographer Paul Dome. Lettering, George Abrams.



Cleveland artists discuss advertising the lst annual exhibit of newly

formed Cleveland Academy of Advertising Artists was a panel discussion by 5 agency executives on The Future of Advertising in Cleveland. Speakers were Robert W. Watts, president Duffy, McClure & Wilder; Charles Farran, president Griswold-Eshleman Co.; Mario DiSantis, president Cleveland Academy of Advertising Artists; E. Theodore Morris, chairman of the board, Meldrum & Fewsmith; Kirk C. Tuttle, vp/mgr., Fuller & Smith & Ross; Robert Cole, vp/mgr., McCann-Marschalk Co.

Farran quoted statistics revealing Cleveland's ad picture: 160 agencies; 117 art studios; one of the leading studios reported billings up 25% in 1960, compared to 1955, and another leader reported 11% increase in the same period; publisher's local office said billings were up 21% in the period.

CAAA president DiSantis presided at the meeting. Other officers are vp Roy Lipstreu; treasurer Anthony Smeraldi; secretary Bob Martin; and executive board members Steve Atzel Jr., Nick Bush, Vern Dahlke, Duke Downs, Bill Durica, Terry Dwyer, Norm Scofield, Lee Whitmer.

Type designer Walter Plata touring U. S. in May

European typographer/designer/lecturer Walter Plata is in the United States for a 6-8 weeks lecture and exhibit tour in April and May, on European Typography Today. Plata, associated with Bauer Type Foundry of Frankfurt/Main, Germany, is touring the United States under the sponsorship of Bauer Alphabets, Inc., 305 E. 45 St., New York 17. Information on places and times of his lectures and exhibits is available from Bauer.

Plata has written definitive articles for European publications, on typography, book design, illustration and training, as well as education and training in the printing industry. He has been a com positor, production assistant, typog rapher and designer in Germany, Switzer land, France, Sweden and England. PC LC W M

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A flood of white space

Wide open spaces are being seen everywhere again, in magazine and

newspaper ads, and in outdoor. The device is used effectively to make almost any point. Small sampling of magazine ads: Wolfschmidt Vodka's 4 color campaign emphasizes that vodka (theirs anyway) does too have flavor. Copy begins "In the space above we show the taste claims made by other vodkas." Other ads in the series will be handled differently to make the same point. Maytag's b/w story is dependability, will also vary layouts.

Credits: Wolfschmidt: AD George Lois, Papert, Koenig, Lois. Copywriter Julian Koenig. Photographer Carl Fischer. Type, Cheltenham Med., Composing Room. Maytag: AD Art Melteer, Leo Burnett Chicago. Copywriter John Ward. Photographer Ralph Cowan. Model Cathy Nuyttens. Retouching, Silverton Studios. Head, Bodoni Bold, body, Bodoni Book, Frederick Ryder Co.



Good Housekeeping drops kids only policy Covers of GH will now feature anv.

thing, a definite break from the children only covers used since 1917. Recent covers have featured pretty girls-this is model Sara Thom, April cover was Suzy Parker. This cover was also interesting for its illustration treatment developed by the photographer. Photograph's unusual granular effect has at the same time an illusion of softness, because of the grain structure, and higher contrast because of extended processing time. Reversal color film was exposed at about 2000 index, then processed as a negative rather than as a positive transparency. Neg was printed very like Ektacolor neg is printed on Type C paper except a mask made with exposed Ektacolor film was used.

AD won't make a practice of unusual techniques - believes repetition destroys effectiveness of unusualness. Cover designs and techniques will vary but pretty girls will be used often for that kind of cover has best longterm selling record in general field, AD said.

Credits: AD John English. Photographer Alessio de Paola.

AIGA announces chairmen for upcoming shows

AIGA Design & Printing for Commerce and 50 Ads of the Year chairman is AD/vp George Lois, Papert, Koenig, Lois. Packaging show chairman is designer Francis Blod, past president and a director of Package Designers Council. Both exhibits will be held in the fall. Publisher Harry Abrams is chairman of the Paperback Cover show, date to be announced.





International ads Series directed keyed by 1 b/w theme to industrial management in

European, Middle East and African concerns uses graphics of advertiser's product elements. Format allows 1 ad to circulate widely-copy always appears in 6 languages.

Credits: AD Thomas R. Gorey, NLB Chicago. Designer Carl Regehr. Copywriter George T. Mrkvicka. Mono. Grot. type, Runkle Thompson Kovats.



exhibit touring

UPI photography A complete range of ad photography is included in an ex-

hibit circulated by United Press International, Commercial Photography Div., 220 E. 42 St., New York 17. Don Phelan, UPI AE, William B. Mordwin, president, Hazard Advertising, and AD Carmine Ballarino, check the show held at Hazard. The exhibit will be at SSCB the first week of May, at Lennen & Newell the second week. To book the show call UPI sales mgr. Ed Yotka, MU 2-0400.



Magazine cover style Editorial-like keys new campaign

layout for ads is no longer

news, but editorial cover layout may provide the next trend. The first in a new series for Royal Crown Cola is based on women's service magazine style, especially styling leader McCall's. McCall's lettering style, brilliant color techniques, etc. was adapted for RC's new image.

Credits: AD William Weber, D'Arcy. Photographer Howell Conant. Copy chief Tom Carpenter. Handlettering by Larry Ottino, Fenga & Donderi.



Tv's zoom

3-in-1 layout techadapted to print nique allows story, action and product

closeup, all in 1 smooth flow to show product in setting, pull reader in and end with tactile interest. All ads in the Bigelow magazine series follow this layout, use photography, but vary situations -other ads to stress high style, romance,

Credits: AD William J. Cassidy, D'Arcy. Photographer Lillian Bassman. Copywriter Phyllis Condon. Models, child Barbara Murphy, Delores Parker, Charles McArthur. Handletterer Larry Ottino, Fenga & Donderi. Copy block in Caslon B., Diamant Typographic.



The rubble Will that hold our tomorrows? Dramatic illustration concept in plaster
of paris underlines theme of copy for
NBC TV's b/w newspaper ad for The

Nation's Future programs.

Credits: AD Richard Loew, then with Grey. He's now with DDB. Artist Bob Farber. PM Jack Sheedy. Engraver Collier Photo Engraving. Franklin Goth. Cond. type, Progressive Typography.



Phoenix ADs plan
1st Annual for June
Club of Phoenix
elected officers.

are producing a directory of the area's talent, publishing a newsletter, and plan to hold their 1st annual exhibit in June at the Phoenix Art Museum. Officers are treasurer Reese Turner, Reese Turner & Associates; first vp Keith Williams, Killgore typesetting; president James Sutton, GE Computer Dept.; recording treasurer Anna Mary Seyfert; second vp James Bird, Birdart Studio; corresponding secretary Jack Cedar, McCutcheon Advertising. Robert E. Slagle is publicity chairman.



Timely news ad

This ran on the east coast at height of snowstorm period. Qantas took advantage of nature-given opportunity to point out Australia's charm by implication.

Credits: ADs John Flack, Cal Anderson, Cunningham & Walsh San Francisco. Copywriter Fred Manley. Photographer Dale Smith. Head, Cent. Schoolbook B., body, Cent. Schoolbook, A. C. Gollan Co.

High School of Art & Design placement service, evening program

June graduates seeking permanent jobs and undergraduates looking for summer work can be contacted by calling Mrs. Adele Smith, placement counselor, High School of Art & Design, 1075 Second Ave., PL 2-4340. Students are trained in advertising art, photography, fashion illustration, etc.

Art dept. chairman Ben Clements

reports "Our students are good all around workers, from mat cutting, to paste up, mechanicals, comp lettering, drawing and design. Their attitude is good, because they are young enough to accept the lowest rung without bac feeling."

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The school's admittance records show about 1300 applications, but only 500-60 can be accepted. John B. Kenny is principal. Sol Stillman is administrative assisant, replacing Anita Krank, recentl-

retired.

The evening program, directed by Phi Singer, is taught by professionals for professionals. The program will be expanded in the fall and suggestions are invited for courses and teachers. In addition to school staff outside teachers are recruited. At present the evening program include life drawing, taught by Donald Lynch air brush, Melvin Crainger; advertising art, Jon Hick; display arts, Phillip De Santis; photography, Ray De Santis; life drawing, Charles Allen; fashion arts. Olga Petroff; stage design, Robert Paddock; theatre costume, Alfred Lehman; book illustration, Harold Toledo.

Aspen conference June 18-24

H. U. Hoffman, general chairman of the International Design Conference in Aspen, and advertising official with Kimberly-Clark Corp., announced theme for the 11th annual conference is Man, Problem Solver. Program chairman Herbert Pinzke, Chicago designer, announced the conference will be conducted in 3 cycles, tentatively planned as follows:

Cycle 1, Man becomes a problem solver. The factors, ecological and inherited, that have made man the problem solver he is today. Cycle 2, All creative people are problem solvers. How people in other artistic endeavors and scientific disciplines see their world of problems. Cycle 3, The business of problem solving today and tomorrow. How and for what ends shall the problem solving abilities of man be utilized.

Registrants will receive a bibliography of books, films and other material to study before conference begins.

Seminar leaders include, for cycle 1, George McVicker, Saul Bass, Joyce Morrow, Jack Roberts, Bill Friedman; cycle 2, Edith Head, Jim Cross, Cipe Pineles, Bernard Benson, Millie Goldsholl; cycle 3, Bruce MacKenzie, Bruce Beck, Jim Real, Spencer Stuart, Bill Capitman. Cycle moderators are Dr. A. E. Parr, director American Museum of Natural History; Mrs. Elizabeth Paepcke; C. B. Sitterson.

Panelists include Edward C. Bursk, editor Harvard Business Review; Dr.

Peter Kronefeld, opthalmologist; Dr. Herbert S. Zim, author/educator/scienist: Prof. Reuel Denny, social scientist/ educator; designer Milner Grey, of Great Britain; Bernard Rudofsky, architect/ author; Tomas Moldanado, president Hochschule für Gestaltung, Germany; architect/engineer Junzo Sakakura, Jaoan. Keynote speaker June 18 is Dr. Harold Taylor, host on the Sunday tv how Meet the Professor. Named presilent of Sarah Lawrence college at age 30, e left 14 years later because administraive and fundraising duties did not leave nough time for the fields to which he low devotes full time: education, phiosophy, writing, lecturing.

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Committee chairmen are Robert Runan, Los Angeles, advertising; Rob Roy Celly, Minneapolis, decorations; Arnold Cockman, Toronto, exhibits; Richard R. Armstrong, Chicago, gala; Carl Regehr, chicago, graphic design; Martha Robins, Dallas, hospitality; Jim Cross, Los Angeles, general membership; Robert Runyan, Los Angeles, posters; Herbert Pinzke, Chicago, 1961 program; Ralph Eckerstrom, Chicago, 1962 program; Herbert Bayer, Aspen, projects; Jim Cross, Los Angeles, registration; Albert Kner, Chicago, speakers bureau.

Registration after May 1 is \$50. Wives are admitted free to all conference activities. A special student rate is available. Make checks out to International Design Conference in Aspen, and mail to Anne Sumner, IDCA, 6 E. Lake St., Chicago.

SI seminar May 23

The Illustrator Today, theme of the first seminar to be held by Society of Illustrators, New York, will be an all day meeting at the SI clubhouse May 23. Attendance is limited to 125 and early reservations are urged. Nonmembers may attend.

Program will include outstanding professionals in editorial, ad, institutional areas. Morning session will include presentation of papers and visual material in the editorial field, an AD representing his agency, a top creative writer, film showing of New Directions in Visual Communication.

Following lunch at SI, the afternoon session will include a panel of leading artists, illustrators, designers and photographers stating their positions and practices today. Open floor discussion will follow.

Reservations are \$20 each. Write the seminar chairman George Samerjan, Society of Illustrators, 128 E. 63 St., New York 21.

NVPA Day of Visuals May 23-24

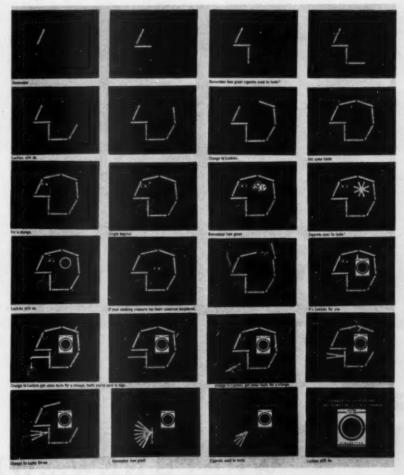
Natl. Visual Presentation Assn.'s 8th annual exhibition and seminars will be held jointly with Sales Executives Club of New York, Hotel Roosevelt, May 23-24. The 2 day program will include exhibits of the latest products, equipment and services, awards competition in 3 categories and 10 use classifications, and a series of seminars. Show categories are motion pictures; slide films, transparencies, slides; graphics including flip charts, brochures, flannel boards, etc.

Seminars include How IBM Uses Visuals; Advertising Agency Responsibility in Producing Industrial Meetings and Visuals; From Idea to Story Board; Putting Human Interest Into Your Charts; Pricing and Budgeting for Audio Visual Materials; Overhead Projector, Versatile

Workhorse. Porter Henry, Jr., president of Porter Henry & Co., will be luncheon speaker May 23. His subject will be The Sales Executive and Visual Aids. Awards banquet will be held May 23, 6 p.m. Guest speaker will be Walter Joyce, senior editor, Printers' Ink. His subject will be Agency Services in the 60s, Why They Are Exploding All Market Fronts.

The May 24 luncheon will be addressed by A. L. Ter Louw, education consultant, sales service div., Eastman Kodak Co. His subject will be Human Engineering Approach in Audio Visual Rooms.

Registration fee, which includes everything, is \$45 for members of either organization, \$60 for nonmembers. There is no charge for admission to the exhibit. Reservations and details from Natl. Visual Presentation Assn., 19 W. 44 St., New York 36



The end
in product-in-use
cigarets, they form smoker's head, move to action of being smoked up, become product pack. 1 min. film.

Credits: AD/designer Georg Olden, BBDO. Production studio, Pintoff Productions.

























WHAT'S NEW...WHAT'S BEST

Ther

) Masculine appeal

f ominously-black and white page for ardley's After-Shaving Lotion states essage clearly and dramatically, proves ill color isn't always required if good lea is handled with graphic skill. Color display type and sig are integrated. ne in magazine campaign which will clude some color ads, unusual treatents for differing sales points.

Credits: AD Bert Steinhauser, DDB.
Depywriters Mary Wells and Tony
Dephen. Concept, Steinhauser and Wells.
Deputy of the Concept, Steinhauser and Wells.
Deputy

News Goth. B., body, News Goth., Composing Room. Lettering of "Shell" on blades by retoucher Mike Privetello Studio.

2) Emotional appeal of trade ad

One in series of trade ads for ABC-TV, all in same b/w layout and theme of "a trend" but different photo subjects.

Credits: AD Al Buitekant, DDB. Copywriter Leon Meadow. Photographer Phil Gottheil. Type director Klaus Schmidt. Head, Cent. Bold, body, Cent. Schoolbook.



There is nothing harder to stop than a trend.

| RETERM | MONDAY THRU PRIMAY | WOMBAY THRU PARMUS |
|--------|-----------------------|-----------------------|
| ABC-TV | 21.0 | 20.4 |
| NETY | 16.7 | 19.2 |
| NETZ | 16.7 | 15.9 |

"Giraco: Drugade Approximal Supplications in Nest-Lond NTI Report for 1 words realing January 22, 1961. Science 35 Market TV. Report, Armendo Audinous Science 4: 89-11 F.M. Monday through Feturday 2:89-11 F.M.

ABC is off and winging again, Every Nielses rating thus for this year* continues to show ABC-TV the strong network on week nights and the leader all week.

and the leater all week.

It figures when you check program perform
ance. The current Nielsen TV Report" give
ABC-TV five out of the ten top shows. An
the only two brand new shows to make
in the top, ten are My Three Sans and '11

The trend in '61 is to ABC-T'

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

3)

3) Garrett Orr. Eastern AD, Outdoor Advertising, Inc.

4) Robert DeLay, president, Threet Mail Advertising Assn.

5) Peter Palazzo advertising & visual director o) Henri Bendel.

6) Leonard Rubenstein, vp in charge of graphies, Clinton E. Frank, Inc.

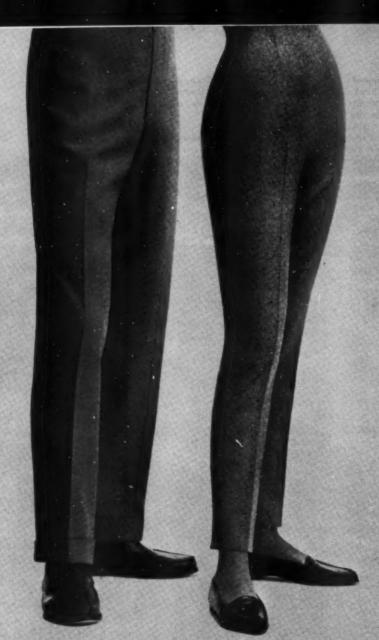
John Jamison, AD, J. M. Mathes, Inc.

8) Gabryel de Million-Czarncki, AD Special rojects, Design abs., Container orporation of Imerica.

Lester Ronell, vice presient, executive D. Grey.

1) Onofrio Pacione, vice presient, head AD. irey.

t) Dr. Harold oseph Highnd, Nutl. Visual resentation son: director, raphic Comunications



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Jane

Women curve, men don't: everyone knows that. But everyone doesn't allow for it. You see too many man-tailored clothes cut as if women had flat hips like men. Too many women's skin tight pants are stretched to fit, not cut to fit. Now consider these "Silhouette Pants" of Even-Picone. See how they hug the figure, but are never tight. Hips can move. Legs bend (not bind). And the taper is devastating, Altogether the best looking thing since Eve. Or Jane. In a greathearted British flannel, black or medium grey. 8 to 18. At Lord & Taylor, all slores. \$16.95

Evan-Picone



3) The direct approach

The difference exploited in a newspaper ad with a light touch, to sell Evan-Picone pants for women.

Credits: AD George Lois, Papert, Koenig, Lois. Copywriter Julian Koenig. Photographer Carl Fischer. Head, Franklin Goth., body, News Goth.

4) Distinct from, but compatible with

Corporate symbol for IBM Research Div. gives individual identity but fits in with IBM logo. Contrasting forms and values to indicate order and direction, in contrast to elements in disorder.

Gredits: Designer George Tscherny.

5) Pictures accent type
Credits: AD Joan Fenton, Seventeen. Photographer Francesco Scavullo.

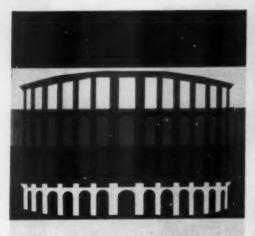
6) Selective focus

B/w photo with a sensitive painting-like quality is an editorial illustration for Great Lady perfume, as described in Harper's Bazaar.

Credits: AD Henry Wolf, designer Audrey Rosenson, Harper's. Photog-

rapher Saul Leiter.

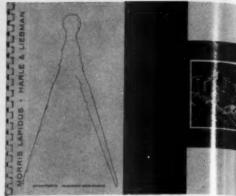




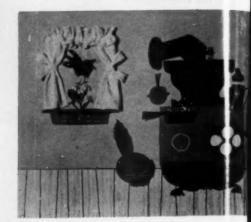


PARK CENTRAL











7) Textless cover theme

7)

Program booklet for Jacksonville Symphony benefit ball has Roman Holiday theme. Cover theme in b/w, red and purple is repeated throughout in both ad and editorial pages. The ball was held at the Jacksonville Coliseum.

Gredits: AD/designer/artist Mary Ann Bryan. Designers/artists Kathleen David, Barry Whitehead, Ann Williams. Type, Memphis, in light, med. and bold, in 10, 12, and 14 ot. Photolithographed by Ambrose the Printer. Cover, substance 65 white vellum finish, Beckett Brilliant Opaque Cover. 4 page wraparound, substance 65 red antique Hammermill Cover. Inside pages, substance 70 white vellum finish, Beckett Brilliant Opaque Offset Book.

8) Juxtaposition of old and new

Antique calipers embossed on white contrasts with modern architecture represented in b/w floor plan and aerial photo. Promotional booklet for Morris Lapidus, Harle & Liebman architects has cover design in 3 layers provided by progres-

sively larger page sizes. Cover is blind embossed on several levels, cover type is engraved in pale gold to match balance of book. Body of book contains halftones, tissue pages of Valadon stock, die cuts.

Credits: AD Roger H. Rodgers, Charles Friedlander Advertising, Miami. Body of booklet offset lithography on Starwhite stock. Comb binding allows addition of pages.

9) Double meaning poster

Play on small car idea and service—even the smallest service is offered with a smile. For Standard Stations and Chevron dealers.

Credits: Idea by copywriter Dave Jeffords; AD/designer Nick Carter; copy, Dick Neely; art bought and followed through production by AD Marshall Potter; all BBDO San Francisco. Artist Gus Colichidas. Handletterer Garnett Crossman. Jeffords' aim for this poster (and for others which did not run) was to have the customer in each case in a car distinguished by unusualness.

10) Rare tv technique

Animated paper sculpture is not used frequently and even less really well. Armour Star Bacon commercials rely on the technique to establish product difference and personality. Combination of animation, stop motion, optical effects and dimensional feeling through sidelighting characters and selection of unusual materials for the medium. All this is for story line, but when live inserts of cooking bacon appear, there are no distracting settings. Animation was not done like cel animation, with preplanned drawings, but under the camera, frame by frame.

Credits: ADs Jim Cherry, Jerry Buckley, concept by Chuck Ax and Dotti LaClair, producer Dotti LaClair, copywriters Kay Keating and Carolee Cornelius, all of Ayer Chicago. (Dotti LaClair now with Ayer New York.) Film producers: live shots, Sarra New York; animation, Pelican Films New York, director Jack Zander, designer/animator Mordi Gerstein, cameraman Al Rezek. (Critic Panel tv choice by Georg Olden.)













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11) Product value

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not application demonstration. Avoids distasteful pitfalls in advertising deodorant. Ban commercials use film clips of probable situations for slogan "Ban takes the worry out of being close." Commercials open with product name, then show series of film clips, close on product illustration.

Credits: AD August Wavpotich, producer Chester Maxwell, copywriter Pierre Garai, OBM. Film producer, Wondsel, Carlyle, Dunphy. (Critic Panel tv choice by Georg Olden.)

12) Beauty aids and hosiery

marketed by Topco Associates, Chicago, in food chains are tied by brand name "d'azur" and butterfly design. For beauty aids packs, butterfly is gold in gold bordered rectangle on white field, trade name and product description in reverse on blue background.

Credits: Designer Mel Richman Design Associates, Bala-Cynwyd, Pa.

13) Easy tab manual

List directory by Mailers Professional Services to be used by pharmaceutical houses, medical publications, etc. comes in plastic comb bound booklet, with separate tabulations of physicians by specialty. Pages and tabs are progressively larger with each division. Color keyed. B/w, gray, red, yellow and blue.

Credits: Cover artist/designer, Marianne Schwoerer, Princeton, N. J. Body designer/varityper, Hy Wahl, Advertis-

ing Supermart. Cover type, Airport Black, Spartan Med. Offset and silk screened on 15 pt. Toughchek with 2 coats of press varnish, Wisdom Press. Copywriter, general coordinator, Robin R. Black, Mailers.

14) Highstyle for shave cream

New design, at right, for Mennen's Lather Shave is in green and blue against white, features new symbol M used on all Mennen packaging.

Credits: Designer Francis Blod Design Associates. Cartons, Wilkata Folding Box Co., Kearny, N.J. Tubes, Bradley Sun, Div. American Can Co., Washington, N.J., and Peerless Tube Co., Bloomfield, N.J.













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15) Revolving cubes

stress this merchandiser for Coca-Cola with colorful motion, take advantage of vertical layout to soar above usual horzontal layouts of supermarkets.

Credits: AD/designer/producer Snyder & Black & Schlegel. Cubes are cardboard printed in full color litho.

16) An old fashioned look

sells new mail-handling application, in b/w and purple folder mailer for Phillipsburg Inserter. Cover flaps open vertically to show detailed information.

Credits: AD/artist Walter Sasse, Philip I. Ross Co. Copywriter Philip I. Ross. Types, Old Town, Venus, Baskerville, Spartan. Photo offset on 100 lb. Beckett Opaque.

17) A truckload

of information about Carpenter specialty sceels is contained in separate cards held inside this folder mailer which opens as a truck does to unload. B/w and red.

Credits: A/D designer/artist Robert P. Everline, Beaumont, Heller & Sperling, Reading, Pa. Copywriter Rodney LeRoy. Types, Clarendon, Standard, News Goth., Venus. Offset on 120 Mountie offset, enclosures on 100 Mountie offset, by printer Intelligencer Printing, Lancaster.

18) Pictures inside letters

First spread in a 4 page story that is a mélange of display lettering, text type,

Credits: AD Alexander Liberman, Vogue. Layouts designed by art editor Priscilla Peck.

19) Appetite appeal + logo

emphasis is featured in redesign (at right) of Gretchen Grant's Hot Puffs. New shape and design shows identifying elements no matter how packs are stacked.

Credits: Designer Lane-Bender.

new look with old prints



Artwork in these ads dates back to 50 to 100 years and have "a beautiful primitive quality," according to Tony Mandarino, AD, BBDO, New York.

"This quality contributes enormously to the end result," he points out, "but remember this: Pictures did not come before concept. Above all, concept first, then the choice of artwork and type faces best for the iob."

1. Concept is heavy shoe buying by Holiday women. Print symbolizing shoes avoids brand identification. Type face: Grant Antique. 2. Tells about Holiday's articles on political parties. Campaign buttons and medals pin up quotes from the articles. Type faces: Torino Italic & Charter Oak.





2





3. Concept in this handlettered 2-sheet is Early American horse racing. Print epitomizes Saratoga's character. 4. Early American horse racing is re-interpreted in this hand-lettered 24-sheet poster. 5. 135-liners on spending a day at Saratoga. Prints, period borders and old type faces convey the old spa's "look and feel."

CREDITS:

#1, 3, 4 & 5: Prints from The Bettmann Archive; #2: Button-medal designs from The Bettmann Archive & Culver Service.

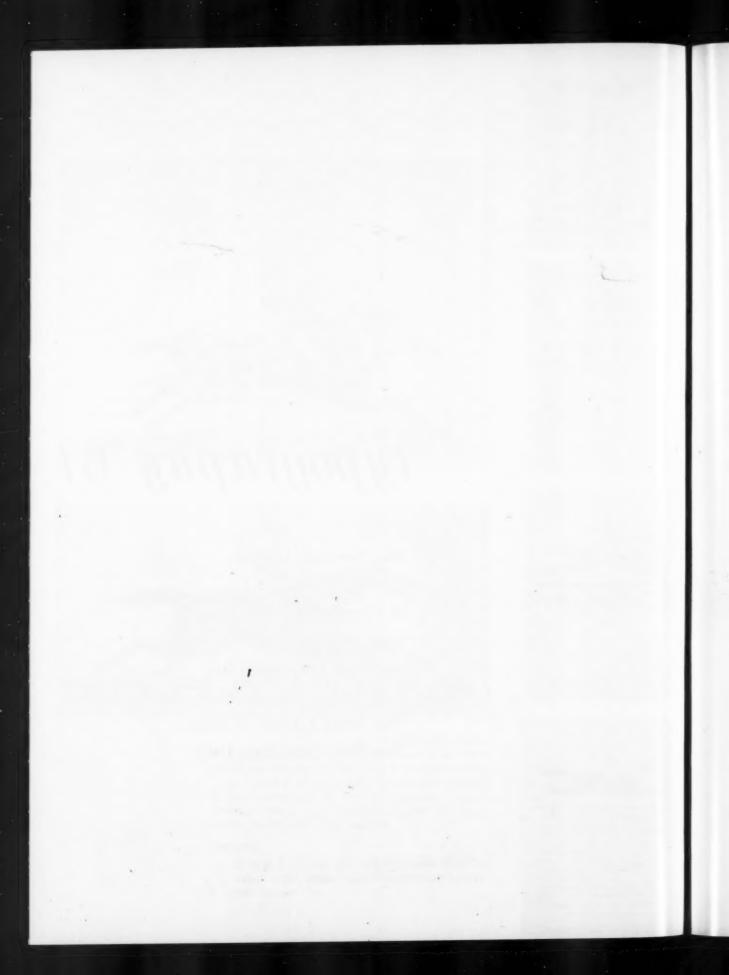




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typography '61

The Seventh Annual
Awards Exhibit
of Typographic Excellence
sponsored by
the Type Directors Club
held at
"The Mead Library of Ideas"
New York City, May, 1961



Objectives of the Type Directors Club:

To raise the standards of typography and related fields of the graphic arts.

To provide the means for inspiration, stimulation, and research in typography and related graphic arts fields.

To aid in the compilation and dissemination of knowledge concerning the use of type and related materials.

To cooperate with other organizations having similar aims and purposes.

This exhibition
of 187 pieces
was chosen from
over 2700 entries
submitted from
all over
the United States
and Canada.

The Jury:

ROBERT SUTTER:

Graphics Designer, Chairman

GEORGE SALTER:

Book Designer

GEORGE LOIS:

Art Director, Paperta, Koenig & Lois

FREEMAN CRAW: Vice President & Art Director, Tri-Arts Press

JAMES FOGELMAN: Art Director, Ciba

ALLAN FLEMING:

Art Director, Cooper & Beatty, Inc.

Toronto, Ontario, Canada

МЕМО

From: Jury Chairman

To: Viewers of 1961 T.D.C. Selections

Relax! You have no need to stand on your head, flex your knees, view with alarm or tilt eyebrows at this display. Please remember, I had a hand in selection, thus it is obvious that I must approve of what was chosen.

I don't believe you will find any startling innovations to be considered, nor will you find more than a very few clichés. The pieces we have chosen are all crisp, thoughtful and all the elements are handled expertly, else that opus would not be included. My feeling about our selections indicates that 1960 might be a year of cerebration in our profession. Graphic design shows have been loaded with pyrotechnics for a few years now. We have all seen cherished rules shattered and clichés bent and twisted by the imaginations on display on walls and in printed records of our most widely touted public design exhibits. If you are alive, then you must feel the impact such change makes on your own work. First experiments in a new direction are bound to look strange and awesome, but they are eventually distilled to yield their essence for daily use in solving our own graphics problems. I don't think that there is any piece in this selection which doesn't communicate in a clear concise typographic manner. I keep repeating "typographic" because I see nothing here which is not truly typographic in essence. Finesse in the use of typography and letter forms is apparent everywhere here. So much for what is; however, I should like to take a potshot at what might have been.

The observer of shows only gets to see what was accepted by the jury. He must assume the jury picks what is best and freshest from the piles of work submitted. The pieces selected are old when they are chosen for display. They are completed and their creators have jumped on to the next bright idea. I am surprised, therefore, by the amount of blatant swipes the jury throws away and I must draw the conclusion that many observers don't realize that what they see here as this season's best is bound to be cliché material when used derivatively. And so I would like to invite you, footsore viewer, to come and look around. Be amused, inspired, bemused, outraged, or what you will, but carry away an opinion only. Enough said!

designer: Norman Gollin art director: Norman Gollin/

The Design Group client | agency : Los Angeles County Museum typographer: **Advertisers Composition**

Company

designer: Tony Zamora **Bob Garguile** art director: client/agency: **Aluminum Extrusions** design consultants; George Nelson & Co. typographer; Rapid Typographers

Fred Hausman designer: art director: Fred Hausman N. J. Boys' Club/ client | agency: Wm. F. O'Connor Co. typographer: Rapid Typographers

designer: Herb Lubalin art director: Herb Lubalin client | agency: Jens Risom Design Inc. Sudler & Hennessey typographer: Composing Room

designer: **Bradbury Thompson** Bradbury Thompson art director: West Virginia Pulp and Paper client/agency:

typographer: Typographic Service Company

designer: Arthur Paul art director: Arthur Paul

client | agency: HMH Publishing Co., PLAYBOY

typographer: magazine layout-editorial art

designer: Robert P. Smith art director: Albert Greenberg Gentlemen's Quarterly client/agency: Magazine

typographer: Haber Typographers

Virginia and Cristos Gianakos designer: Virginia and Cristos Gianakos art director: Virginia and Cristos Gianakos client | agency: typographer: Royal Typographers

designer: Steven Richter art director: Arnold Shaw client/agency: Time International typographer: Huxley House

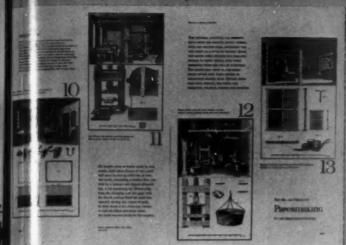




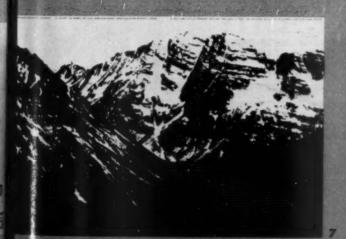












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The field eight is a symbol and from the very terffice days of Charleshiles. The latest parting the hard "lish" in Greek are the monal latest of the Greek words necessary. "Jean Christ, less of Good National."

**A regional and Christ Generalities.



AUDREY HEPBURN

PILIS THE AMERICAN FASHION OFF

10

designer: Robertson-Montgomery

art director; client/agency: 1

client/agency: Robertson-Montgomery typographer: Spartan Typographers

. ора

designer: Henry Wolf/Audrey Rosenson

art director: Henry Wolf

client/agency: Harper's Bazaar

typographer: Haber

12

designer: Acey Silliman
art director: Acey Silliman
client/agency: Ramo-Wooldridg

Ramo-Wooldridge Tues. Nite Cinema

typographer: Acey Silliman

13

designer: Saul Bass art director: Saul Bass client/agency: John Sturges

typographer: Hand lettered

14

designer: Walter Lefman
art director: Walter Lefman/Leo Kaye
client/agency: Fairchild Pub. Co./

Associated Design typographer: Associated Design

15

designer: Theo Dimson
art director: Leo Rampen
client/agency: Toronto AD Club
typographer: Cooper & Beatty

16

designer: Ed Blaus-Dick Kline

art director: Dick Kline

client/agency: Dreyfus & Co./Doyle Dane Bernbach

typographer: Provident

17

designer: James H. McWilliams art director: James H. McWilliams

client | agency: typographer:

18

designer: Jacqueline S. Casey

art director: none

client/agency: President's office, M.I.T.

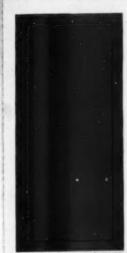
typographer: Machine Composition Company

ATTHE CAFETERIA TTHE AUDITORIUM* EVER 型3米WORKS OF OTHER ALEXANDER TUES CALDER* VITE CINEN W4*CITY OF GOLD 集曲 REFRE ** MARCH

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NEWS E



When to the Coarse of lumino seems, it theremes unexing the time program of inside the political lumid which have consumed them with another, it to assume among the Powers of the earth, the separate and repail address in which the Layer of Names and of Nature's find emulate them, a decorate respect to the options of model representate they about the layer the causes which imged them to the separation.

We hald flow tredle to be self-outlets, that all meuse creation regard, that they are rendered by their Cresure with the parameters and the parties of the prices. That is are full, Charve and the parties of Happiness. That is accuse these, with Governments are authorized gamon than decrease, then just present from the consent of the We believe that the most truly practical education, even in an industrial point of oral, is one founded on The President's Report 1960 a thorough knowledge of scientific Laws and principles, and which uniter with habits of close of scientier, and exact reasoning a large queeral cultivation. MANNIETT DISTURDED

DOUBLE POWER PUNCH.
EN'S 12 PUNCH FOR MAY 2ND

NEWS BRIEFS

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NEW YORK UNIVERSITY REPORT OF THE PRESIDENT 1959-1960

19

Mike Pennette designer: art director: Mike Pennette client | agency : Redbook Magazine typographer: Provident Typographers

Elmer Loemker designer: art director: Kelvin Arden client |agency: New York University typographer: George Grady Press, Inc.

William Wondriska designer: art director: William Wondriska client | agency : Connecticut General Life Insurance Co. typographer: CG Printing Dept.

22

Peter Hirsch designer: art director: Peter Hirsch client | agency : Harper Brothers Inc. typographer: Composing Room

23

designer: Theo Dimson art director: Allan Fleming & Hiroshi Ohchi Idea Magazine client/agency: typographer: Cooper & Beatty

designer: Sylvia Winter art director: client | agency: Kalamazoo Art Center

typographer: Sequoia Press

designer: Herb Lubalin art director: Herb Lubalin client | agency: **CBS** Radio Sudler & Hennessey

typographer: Composing Room

designer: Peter Hirsch art director: Peter Hirsch Deering-Milliken Inc. client/agency: typographer: Composing Room



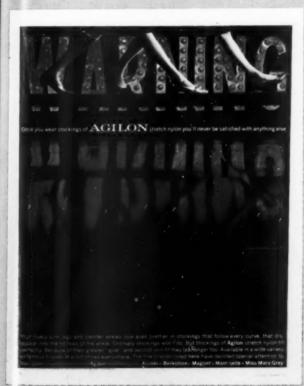












OUR APOLOGIES TO ...

FOR TAKING SO MUCH OF YOUR TIME_BUT FIRST THINGS FIRST



25

24



Four Printmakers









designer: Henry Wolf art director: Henry Wolf Harper's Bazaar client/agency:

typographer: Haber

designer: Peter Bradford Peter Bradford art director:

Whitney Publications Inc. cleint | agency: **Barnes Printing**

typographer:

designer: Randall R. Roth Randall R. Roth art director: client | agency: Miyazaki & Associates typographer: Hayes-Lochner, Inc.

designer: Sylvia Winter art director: William Stone client/agency: Lee Paper Company typographer: Sequoia Press

designer: Herb Lubalin art director: Herb Lubalin client | agency : **CBS** Radio Sudler & Hennessey

typographer: Composing Room

designer: Virginia Gianakos art director: Gianokos & Weiner Modern Bride Magazine client/agency: typographer: Royal Typographers

designer: Kurt Weihs art director: Kurt Weihs client/agency: Papert, Koenig, Lois, Inc.

typographer: Composing Room

designer: Michael Tesch art director: Michael Pennette client | agency: Redbook Magazine typographer: Provident Typographers

designer: art director: Kurt Weihs

client/agency: CBS Television Network

SELLING:

THOMAS BEWICK AND THE ART OF WOOD-ENGRAVING

DIMENSIONS

typographer:

EXPANS

The CBS Radio Nutwork announces for the '60s: an expanded program structure, now audience appeal and selling opportunities seven days a week, all shorther forwards a CBS.

NEWS REP Read use Livit-fix mainte fledures very day. If pregrams a met. These continue transport and a gramma fledures from the first and factors. However, the metallic first and factors for the first and factors. However, the metallic first and factors. However, the metallic first and factors for the metallic first and factors. However, the metallic first and factors and factors. However, the metallic first and factors and factors and factors. However, the metallic first and factors and factors and factors and factors. However, the metallic first and factors and factors and factors and factors and factors and factors. However, the metallic first and factors and factors. However, the metallic first and factors and factors and factors and factors and factors. However, the metallic first and factors an SPORTS SH (In our reduct) quality programs are placed by the control of the contr



SEE

designer: Amil Gargano art director: Amil Gargano client/agency: Swissair/Campbell-Ewald

typographer: Kurt H. Volk, Inc.

designer: Frank Kirk art director: Frank Kirk WNAC-TV/DDB client |agency: typographer: Typo Craftsmen

designer: Bert Steinhauser art director: Bert Steinhauser cleint/agency: Hartmann/Doyle Dane /Birnbach

typographer: Atlas

designer: John J. Reiss art director: John J. Reiss Milwaukee Art Center client | agency: Monsen, Chicago typographer: Zahn Klicka Hill, Milwaukee

40

designer: John Massey Ralph Eckerstrom & art director: John Massey N. W. Ayer & Son, Inc. client/agency: typographer: Frederic Ryder Company

designer: Robertson-Montgomery art director: client/agency: New Sound Record Dist. typographer: Spartan Typographers

> 42 designer: Jon Aron

art director: Jon Aron client | agency: Pratt & Whitney Aircraft typographer: So. New England Typographers

designer: Ivan Chermayeff art director: Tony Palladino client/agency: Chermayeff & Geismar Associates typographer: Metro & CGA Archives

designer: Louis Klein art director: Louis Klein client/agency: TIME International typographer: Typographic Service Co.

This is the only folding luggage with a "bustle" to keep clothes from crushing, shifting and falling off hangers: Hartmann 707.

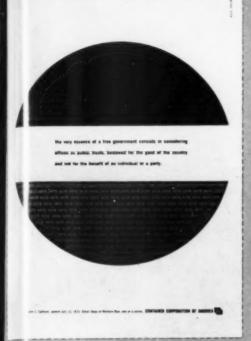
And this is what does it:



Game 3-30, Walf Disney Presents 6-30-7-30, Maverick Lawman 8-30-9-00. The Rebel 9-00-9-30, Winston Chical 9-30-10-30, Music for a New Year's Night 10-30-11-0 great ABC TV programs. The mammoth move to Channel day. See the "Tournament of Roses Parade" tomorrow

WNAC-TV CHANNEL 7





Compared an examinar symmetry exempt from the control Today of a desicuted in supporting its control makes in TMI can always been calcular to the college examinar of Today of a desicuted in supporting its control makes in the control of the contr

40

to Science of Tennant Bets accountes a course in design to be given simultaneously by high Cherchayeff and Tony Palladino on Thursday evenings from the 10, commencing February 9. For further information inquire. The Scinori of Visual Arts, 209 East 23 Street, New York City 10. MiUrray Hill 3 8397.

CHARLELMANDITERIOF

NEW SOUND 50 JULIAN SAN FRAN CISCO 3 CAL UN 1-1900

jet power is coming down to

earth

designer: Arnaud Maggs art director: Gaston Parent client/agency: Commercial Art

ent | agency: Commercial Art Center, Montreal

Cooper & Beatty, Ltd.

46

typographer:

designer: Ted Andresakes art director: Ted Andresakes client/agency: Ted Andresakes typographer: Ted Andresakes

47

designer: Don Ervin
'art director: Don Ervin
client/agency: United Artists
typographer: Rapid Typographers

48

designer: Eli Tulman
art director: Eli Tulman
client/agency: Sandura Co./Hicks & Golist
typographer: Hand Set

49

designer: Stephen Korbet
art director: Mort Rubenstein
client/agency: CBS-Owned Stations
typographer: Typography Place Inc.

50

designer: Robert P. Smith
art director: Albert Greenberg
client/agency: Gentlemen's Quarterly Magazine
typographer: Haber Typographers

51

designer: Bill Weinstein
art director: John Graham/Rick Levine
client/agency: National Broadcasting Co., Inc.
typographer: Empire

52

designer: Theo Dimson
art director: Leo Rampen
client/agency: Toronto Art Directors Club

typographer: Cooper & Beatty

53
designer: Kurt Weihs

art director: Kurt Weihs client/agency: Papert, Koenig, Lois, Inc. typographer: Composing Room

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the shimmering sparkling brands of Vicant' Eviting' I unarched by any other petiated by victorier prisonted precess for flowlargest tracking process this) Southers has the spirit the designs in metallic chips and just has the new ringl formation for permanent does the new ringl formation for permanent of the state of the state of the state of the second Electric Process traces. Southers I means to Sandrant vinyl Chores Clear floor in the world Only Sandran is less reproduction on the usual a schilden Jecoch printing in chrisques haplanard scatter (folly Sandran verbless herdiness - climington Sandran Serubles Virol on VIII



the new work by Arthur Miller

the Misfits

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51

The definition of the control of the



Award for Distinctive Merit presented by The Art Directors Club, Toronto, at The Twelfth Anusul Exhibition of Advertising & Editorial Art & Besign, 1960

Charmon of the Extension Group

Sondoor of the det Biometers titals

52



Theo Dimson designer: art director: Theo Dimson client |agency: **GBR** Associates typographer: Cooper & Beatty

Roger Cook designer: Roger Cook art director: Peoples Drug Stores client | agency: N. W. Ayer & Son, Inc. typographer: N. W. Ayer & Son Type Dept.

Sylvia Winter designer: art director: William Stone 'client | agency : Sequoia Press Sequoia Press typographer:

designer: Robert M. Jones art director: Robert M. Jones client |agency: **RCA Victor Records** typographer: Glad Hand Press

designer: Joseph Gering art director: Joseph Gering client /agency:

typographer:

Walter T. Armstrong, Inc.

designer: Peter Hirsch art director: Peter Hirsch client | agency: Peter Hirsch

ty pographer: Advertising Agency Service Inc.

Eckstein-Stone designer: art director: S. Seidler client | agency: Remington Rand Univac

typographer; Master Typo

Rick Levine designer. art director: John Graham/Rick Levine National Broadcasting Co. client | agency:

typographer: **Empire**

designer: George Lois art director: George Lois client/agency: Papert, Koenig, Lois typographer: Composing Room

ABCDEFGHIKLMNOPO RSTUVW&XYZ ABTAEZHOIKAMNEOTTPETYOXYO".
IAN VAN KRIMPEN-OPEN CAPITALS

ABCDEFGHIJKLMNOP? QRSTUVWXYZ abcdefghi iklimojspstuvwsyz, et-flfiffiffl 1234567890 24 pt. American Type Founders Baskerville &ff

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Open Capitals; Monorype & Foundry Buskerville: Sequoia Press



to Life A Cap 15 Book Some Mr. 15 Mrs. Bulger L. Yorke

MR. HENRY MANCINI

day Forming, February 2nd, 7m10:30p.m.

R.S.V.P.





HE HE THAT CTACKLE! WHISKERS ARE COMING OFF. THEN HEAR THAT HUMB-HUGS WHISKERS ARE GOVE RONSON INTRODUCES THE CFE, MARK H-THE ZHARING THAT RETHAT GIVES THE CLEANEST OFFICERS THAT WE NO EASTH. *So good it regimes the above rated logs "New wolf-bidge mirrude catter a CFL Mork III to been by the nonatration. Depthy, Premotion and Sales, a Oldy Roman has Super-Term. For Clean Super-catting edges replaceable at home in 18 mounts. (Se, invesses wide March rated around) impraise, newspaper apport, Louis, 17 Goods, 1804. From Tries Was tracted for N. Y. Timas. • \$25.50 suggested retail a Code. \$153.6 (For 21.4054 (For mere) No 2111 good & gravite workers "symbols on charger all grays. BONSON CFL, MARK II with miracle bladies: first homes adminished to shares in 6 passes

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The Stational Hundry of the Station's

ART DIRECTOR OF THE YEAR AWARD

WILLIAM GOLDEN

For Behart (2m; Physiotophu She 25, 1980

58



designer: Acey Silliman art director: Acey Silliman Ramo-Wooldridge client | agency:

Tuesday Nite Cinema

typographer: Acey Silliman

designer: George Lois George Lois art director: Papert, Koenig, Lois, Inc. client | agency: typographer: Composing Room

designer: Murray Jacobs art director: Murray Jacobs Volkswagen/DDB client | agency : Typo Craftsmen typographer:

designer: Jim Donoahue Allan R. Fleming art director: Cooper & Beatty, Limited client | agency: Cooper & Beatty, Limited typographer:

designer: Henry Wolf Henry Wolf Harper's Bazaar art director: client/agency: typographer: Haber

designer: Norman Gollin art director: Norman Gollin/The Design Group

client/agency: **Ad Compositors** typographer: Ad Compositors

designer: Bill Weinstein art director: John Graham/Rick Levine National Broadcasting Co. Inc. client/agency:

typographer: **Empire**

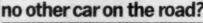
70 designer: Gilbert Lesser art director: Gilbert Lesser client/agency: Fortune, Time Inc. typographer: Composing Room

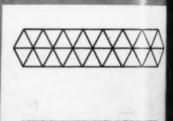
designer: Gilbert Lesser art director: Gilbert Lesser Robert Saffir client/agency: typographer: Hand lettered









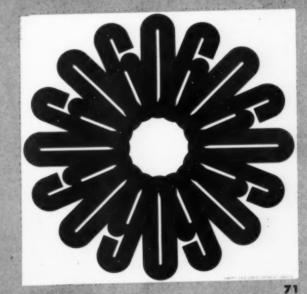


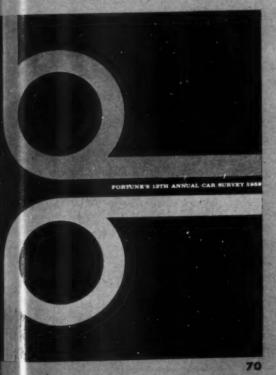




ar acks"









designer: Acey Silliman art director: Acey Silliman Ramo-Wooldridge client | agency: Tuesday Nite Cinema Acey Silliman

typographer:

designer: Robert M. Jones art director: Robert M. Jones client | agency : Robert M. Jones Glad Hand Press typographer:

designer: Lou Theoharides art director: Ivan Chermayeff client | agency : Alexandre Georges typographer: Hand lettering

designer: Peter Hirsch art director: Peter Hirsch L'Aiglon Apparel Inc. , client/agency: typographer: Composing Room

James FitzGerald designer: art director: Robert M. Runyan client | agency : Journal of Commercial Art typographer: Journal of Commercial Art

designer: Edward G. De Martin art director: client/agency: Du Pont Company Dyes & typographer: Chemicals Division Delaware Valley Comp. Co.

Rene Bittel designer: art director: Herb Lubalin client | agency : Rover Motor Corp. typographer: Sudler & Hennessey

Bill Weinstein designer: John Graham/Rick Levine art director: client/agency: National Broadcasting Co. Inc. Empire

typographer:

designer: George Plataz art director: George Plataz

client | agency: Herbick & Held Printing Co. typographer: Herbick & Held Printing Co.

designer: art director: Louis Dorfsman client | agency: **CBS** Television Network typographer:





74



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COATMENTAL CLASSREON



THE HORSE WOULDA WIN EASY IF THE BOY HADN'T RODE HIM LIKE A CHINAMAN!



HAN VOICE

Fortune Franklin, Silverstein

George Jaccoma

George Jaccoma

Lino Craft Typo. Lino Craft Typo.

Richard Walukanis

Richard Walukanis

designer:

designer: art director:

art director:

client | agency :

typographer:

client | agency :

typographer:

designer: Robert M. Jones art director: Robert M. Jones Glad Hand Press client/agency: Glad Hand Press typographer:

designer: Robert M. Jones Robert M. Jones art director: Friends of Bob Leslie client | agency: Glad Hand Press typographer:

designer: Kurt Weihs Kurt Weihs art director: Papert, Koenig, Lois, Inc. client | agency: typographer:

designer: Gerald Cinamon art director: Gerald Cinamon **Esso Education Foundation** client | agency: typographer: Huxley House

designer: Jack Gregory Jack Gregory art director: Mr. & Mrs. Jack Gregory client | agency: typographer: W. T. Armstrong

designer: Robertson-Montgomery art director: SF Museum of Art client | agency: typographer: Spartan Typographers

Richard Loew designer: Richard Loew art director: client/agency: NBC Television-Grey Adv. typographer: Progressive



In the life of a young man the most essential thing for happiness is the gift of friendship. =w=o=

> BOB LESLIE BOB JONES
> The Glad Hand Press





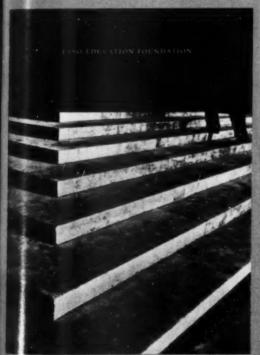
IS CHRISTMAS TOO COMMERCIAL?

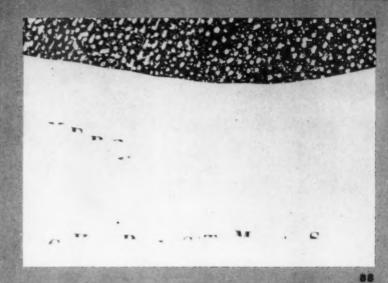
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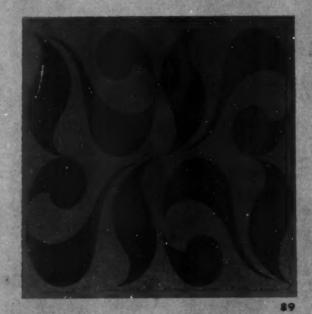
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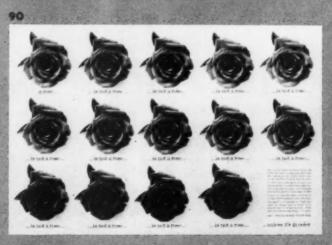
Everybody thinks so. Granada did something about it. Granada put on a programme called "Good Will for Sale." Bishops, basinessmen, Christmas card printers & toy manufacturers—among others—were asked to give their views. The discussions were lively and enlightening and—as far as British television audiences are concerned—typical of the kind of programming they expect and get from Granada Tv Network.













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91

designer: Walter Bernard art director: Aileen Hunt client/agency: Ingenue Magazine

typographer: Haber, W. Bernard, Art Color

Inc.

92

designer: Mort Rubenstein
art director: Mort Rubenstein
client/agency: CBS Television Stations
typographer: Rapid Typographers Inc.

93

designer: Harry & Marion Zelenko
art director: Harry & Marion Zelenko
client/agency: Davis, Delaney, Inc.
typographer: Composing Room

94

designer: Amil Gargano
art director: Amil Gargano
client/agency: Swissair/Campbell-Ewald
typographer: Morrell & McDermott

95

designer: Mort Rubenstein art director: Mort Rubenstein

client/agency: KNXT

typographer: Typography Place Inc.

96

designer: Saul Bass
art director: Saul Bass
client/agency: The Ranch Club
typographer: Ad Compositors

97

pogrupner. A

designer: James P. Camperos
art director: Bill Curry
client/agency: Ramo-Wooldridge
typographer: Monsen Typographers

98

designer: Ivan Chermayeff
art director: Ivan Chermayeff
client/agency: National Committee for a
Sane Nuclear Policy
typographer: Clark & Way/CGA Archives

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Davis, Delancy, Inc., 141 East 25th Street, New York 10, New York



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93

92

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A matter of principle

In 1860 the five CBS Owned tolevision statistics between the temper of a confine about a work of statistics through the confine about a work of statistics through the confine and account of the confine and account of the confine and account of primary importance. But the principle technical it is For-

the num (an all time high!) in a reseasor of the emphanic life. New CBS Demont stationary place on parameters programming patterned to the highest productions attended to the highest productions attended to the highest productions attended to the highest production attended to the highest production attended to the highest programme attended on exceptional programme which were better these SI countries.

end citations during the year informassion programms ranging from hour long documentary "agocials" brandicast during prime-time evening hours, or nauses eclimansia; to rai the sporeports from the Congo and from many other lap-interest tessames around the world.

In a real across, the station commercial success mainpossible this wealth of puaffairs programming. Are thus guarantees the prolessors which has alwaybeen a guiding principle.

CHE TELEVISION STATIO

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Campio, Guerra, "George et a 1986 f'inschion Franchiste Forcet."

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Phis programming in depth this exending source for new states to commonly correte to but one more recent which continue with an one to some then perfect order here their age on ...

WCAU-TV

95





TOWARD
A
SANE
NUCLEAR
POLICY

designer: Gilbert Lesser art director: Gilbert Lesser client/agency: Gilbert Lesser typographer: Hand lettered

100

designer: Randall R. Roth art director: Randall R. Roth client/agency: George Sawa typographer: Hayes-Lochner, Inc.

101

designer: Robert Fabian
art director: Robert Fabian
client/agency: I. Miller Salons
typographer: The Composing Room

102

designer: Arnold Varga art director: Arnold Varga Gateway Studios client/agency: Pittsburgh Presbytery typographer:

103

designer: Fred Hausman
art director: Frank Droesch
client/agency: N. Y. Herald Tribune
typographer: Donahue & Coe, Inc.
Photolettering

104

designer: Gene Federico
art director: Gene Federico
client/agency: Ad Club of N.Y.
typographer: Composing Room

105

designer: Frank Kirk
art director: Frank Kirk
client/agency: Chemstrand/DDB
typographer: Typo Craftsmen

100

designer: Richard Bergeron
art director: Ken Lavey
client/agency: Parke-Davis
typographer: Empire

107

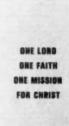
designer: Charles Piccirillo
art director: Charles Piccirillo
client/agency: Doyle Dane Bernbach (et al.)
typographer: Provident

108

designer: Jim Donoahue
art director: Allan R. Fleming
client/agency: Cooper & Beatty, Limited
typographer: Cooper & Beatty, Limited







102

101

don't

miss Walter Kerr, the critic Brendan Behan, author of The Hostage, calls the conscience of the American Theater. Every Sunday in the Lively Arts magazine of the **Herald Tribune**

geth Ar nual lation: Exhibition of the N w York or tors Club

100

102



104





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GYNECOLOGIC PROBLEMS OF ADOLESCENCE

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Parkets included and unique should be about

Northern They have in come town lights.

MUNICH LONDON

AMSTERDAM ROME

VIENNA ATHENS

JOHANNESBURG

ZURICH TEL AVIV

BRUSSELS PARIS

TEHRAN ISTANBUL

EL AL AIR CARGO

107



TORINO





designer: Acey Silliman art director: Acey Silliman client/agency: Ramo-Wooldridge Tuesday Nite Cinema

typographer: Acey Silliman

designer: Brownjohn, Chermayeff, Geismar

Herb Lubalin Lester Beall Gene Federico

client | agency: The Composing Room, Inc. typographer: The Composing Room, Inc.

111

designer: Bob Gill art director: Reba Sochis client/agency: William Hayett Inc. . typographer: Metro Typographers

designer: Samuel N. Antupit art director: Samuel N. Antupit client/agency: Morgan Press typographer: Morgan Press

Herb Lubalin designer: art director: Herb Lubalin **CBS** Radio client | agency : Sudler & Hennessey typographer: Morgan Press

114

Tom Hollingsworth designer: art director: Herb Meyers Mead Packaging client/agency: typographer: Typography Shop.

designer: Rick Levine art director: John Graham/Rick Levine

client/agency: National Broadcasting Co. Inc. typographer: Empire

116

designer: Acey Silliman art director: Bill Curry client/agency: Ramo-Wooldridge typographer: Monsen Typographers

117

designer: Acey Silliman art director: Acey Silliman client | agency : Ramo-Wooldridge Tuesday Nite Cinema typographer: Acey Silliman

THE EVENY UTHER SEP27 TRAPLIN FESTIVAL "S 76 MIN, BAW, 1915-17 AWEA 109

so wide, can't get around it; you must come in at the door .of earth: wants you when you're down and out! of mamie's sins and sorrows: if you can't give a dollar, give me a lousy dime. I wanna feed that hungry man of mine.

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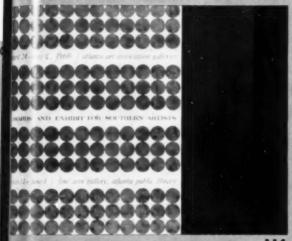
112

9:'4'60 1:15 880 hike!



fon orrow!..Hearthe opening game of ") vy League Football" brought to you every Saturday afternoon by TIN E, The Weekly Newsmagazine. Ton orrow-Brown versus Columbia only on WCBS Radio 880, 1:15 P.M.

113



114



THE LAWLESS YEARS



116

the every other tuesday night cinema



GREAT TRAIN ROBBERY

PEATURE - RETURN OF DRAW EGAN

NOVEMBER 8, 1960

designer: Herb Lubalin art director: Herb Lubalin

client/agency: Bohn Duplicating Co. Sudler & Hennessey

typographer: Composing Room

119

designer: Morton Goldshall
art director: Morton Goldshall
client/agency: International Mineral &

Chemical Corp.

typographer: Monsen Typographers

120

designer: Gordon Martin
art director: Gordon Martin
client/agency: Devorah Sherman Gallery
typographer: Gordon Martin

121

designer: Gilbert Lesser
art director: Gilbert Lesser
client/agency: The Clothes Horse
typographer: Composing Room

122

designer: John Massey

client/agency: Container Corp. of America
typographer: Frederic Ryder Company

123

designer: Students, Carnegie Tech.

art director:

client/agency: College of Fine Arts typographer: Chanter Press

124

designer: K C & S Studios, Inc.
art director: K C & S Studios, Inc.
client/agency: Muller, Jordan & Herrick
typographer: Rapid Typographers

...

designer: George Jacoma art director: Richard Loew

client/agency: WNBQ-NBC Spot Sales-

Grey typographer: Progressive

126

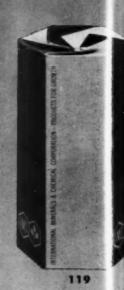
designer: Allan R. Fleming
art director: Paul Arthur
client/agency: National Gallery of Canada

typographer: Cooper & Beatty, Ltd.

127

designer: Reba Sochis
art director: Reba Sochis
client/agency: William Hayette, Inc.
typographer: Metro Typographers

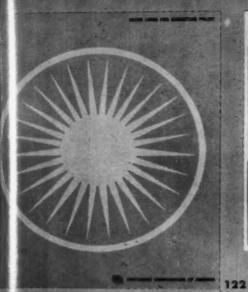




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William Stageth to

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121

30 point Janson Italic



To read means to obtain meaning from written or printed symbols and AMBBCDDEFGHIJK LMNOPPQRRSTUV WXYYZ abedefgbijklim mapaprasowacze. 1248678 20 fiffi p ?:-4

19

The National Gallery of Canada Engagement Calendar

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128

designer: Sheldon Cotler art director: Sheldon Cotler client/agency: TIME, The Weekly Newsmagazine

129

designer: Hans Kleefeld
art director: Kenneth Zealley
client/agency: Associated Illustrators
typographer: Cooper & Beatty Ltd.

Typographic Service

130

designer: Jerome Kohl/J. Marmaras art director: Jack Marmaras client/agency: CIBA, Summit, N. J.

typographer: Haber

typographer:

131

designer: Gilbert Lesser
art director: Gilbert Lesser
client/agency: Fortune, Time Inc.
typographer: Composing Room

132

designer: Roy Kuhlmer
art director: Roy Kuhlmer
client/agency: Franklin Typographers
typographer: Franklin Typographers

133

designer: Tom Hollingsworth
art director: Herb Meyers
client/agency: Mead Packaging
typographer: Typography Shop.

134

designer: Rick Levine
art director: John Graham/Rick Levine
client/agency: National Broadcasting Co. Inc.

typographer: Empire

135

designer: Arnold Varga
art director: Arnold Varga
client/agency: Pleasant Hills Church
typographer:

136

designer: George Lois
art director: George Lois
client/agency: Papert, Koenig, Lois, Inc.
typographer: T.P.I.

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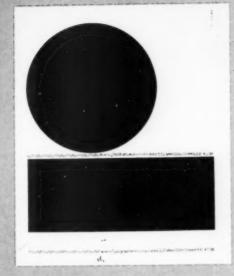
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Figure 8. Four Singles in the Evolution of the Services Simplicans—(a) In the product of that the vehicles of desired

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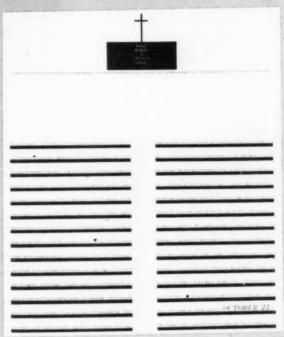


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The Groucho Marx Show





designer: Denis Postle art director: Denis Postle client/agency: Summer Sessi

client/agency: Summer Session Office
typographer: Machine Composition Co. and

the Composing Room Inc.

138

designer: James P. Macadam art director: James P. Macadam

client/agency: School of Printing Management

typographer:

139

designer: Louis Musachio
art director: George Lois
client/agency: Papert, Koening, Lois
typographer: Composing Room

140

designer: Erwin Raith art director: Erwin Raith client/agency:

· typographer: Tinhorn Press

141

designer: Tom Woodward
art director: Tom Woodward
client/agency: Stat House
typographer: Ad Compositors

142

designer: Ed & Jane Bedno
art director: Ed Bedno
client/agency: American Medical Ass.
typographer: Monsen, Inc.

143

designer: Audrey Rosenson
art director: Henry Wolf
client/agency: Harper's Bazaar
typographer: Haber

144

designer: Art Glazer
art director: Michael Pennette
client/agency: Redbook Magazine
typographer: Provident Typographers

145

designer: art director: Kui

Kurt Weihs

client/agency: CBS Television Network typographer:

146

designer: Bradbury Thompson
art director: Bradbury Thompson
client/agency: West Virginia Pulp and Paper

Company

typographer: Typographic Service Company

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PRIMUS INTER PARES

Richard N. McArthur

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PRIVATELY PRINTED FOR THE TYPOCRAFTERS MEETING IN ATLANTA

THE TINHORN PRESS

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De May 11, 1903 the National Society of Art Directors positionnously presented as immal award of Art Directors frish Year to the late Villiam Goldens recognised to his villiam Goldens are conjusted to his tilliam Goldens are may seen in the field of advertising drings. The Award sons presented to his sides, Mr. Cyce Phinties Golden, at a dinner given by the Philadelphia Art Directors Chib at the From Richard Chin to Philadelphia. Let Connection with the presentation of the Award, John Counden Vice President of the CS Ederision Besender, recalled his long fromthips and amountains with Mr. Golden divelopment in career with the Collenshia Broadcusting System and paul technica his constraint-ing contributions to the company. The text of his tremarks is represent in the following page:



designer: James P. Camperos art director: James P. Camperos client/agency: Ramio-Wooldridge Tuesday Nite Cinema

typographer: Toyo Printing

designer: Eileen Broser art director: Eileen Broser Felton Chemical Co. client | agency : typographer: Composing Room

149

designer: Allan R. Fleming art director: Allan R. Fleming client/agency: Canadian National Railways typographer: Cooper & Beatty, Limited

150

designer: Gilbert Lesser art director: Gilbert Lesser client/agency: Sam Mann Contemporary Crafts

typographer: Composing Room

151

designer: Kern Devin Kern Devin art director: client |agency: Mercy Hospital/Barton

Gillet Co. typographer: Duvall Co.

152

designer: O. Paccion: art director: O. Paccione client | agency: O. Paccione typographer: Artintype

153

designer: Frank Kirk art director: Frank Kirk client/agency: Chemstrand/DDB typographer: Typo Craftsmen

154

designer: Gilbert Lesser art director: Gilbert Lesser Fortune, Time Inc. client | agency : Hand Lettering typographer: Composing Room

155

designer: Tom Woodward art director: James Cross client/agency: Northrop Corporation typographer: Monsen

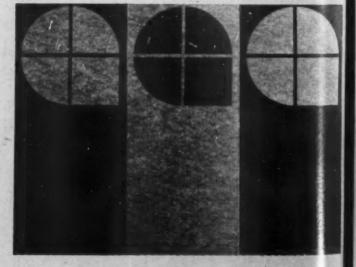


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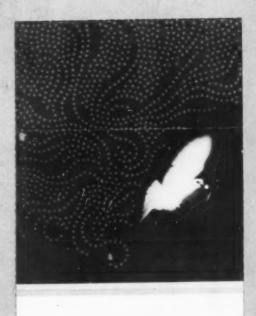
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FORTUNES RUCKSUR VEY 1959



155

designer: James P. Camperos
art director: Bill Curry
client/agency: Ramo-Wooldridge

typographer: Monsen Typographers

157

designer: Design Comm.: Hap Smith art director:

client/agency: National Merit Scholarship Corporation

typographer: Photo-Lettering

158

designer: Robert Goff & Elliot Epstein
art director: Robert Goff

client/agency: John Wiley & Sons typographer: Rand McNally

159

designer: Louis Klein
art director: Louis Klein
client/agency: TIME International
typographer: Typo, Haber, Morgan Press,

Master

designer: Richard Bergeron
art director: Ken Lavey
client/agency: Parke-Davis
typographer: Empire

161

designer: art director: Kurt Weihs client/agency: CBS Television Network

162

typographer:

designer: Reba Sochis
art director: Reba Sochis
client/agency: Sochis Advertising & Promotion

typographer: Graphic Arts

163

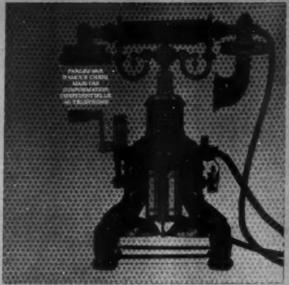
designer: Herb Lubalin
art director: Herb Lubalin
client/agency: CBS Radio
Sudler & Hennessey

typographer: Composing Room

164

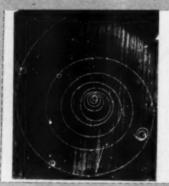
designer: Herb Lubalin
art director: Herb Lubalin
client/agency: Jens Risom Design, Inc.

Sudler & Hennessey typographer: Composing Room

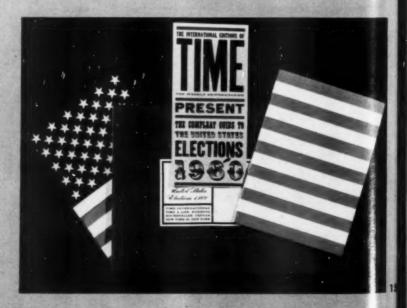


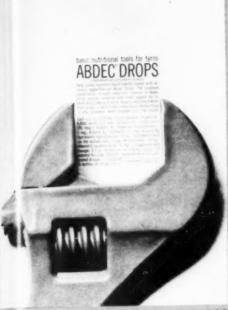
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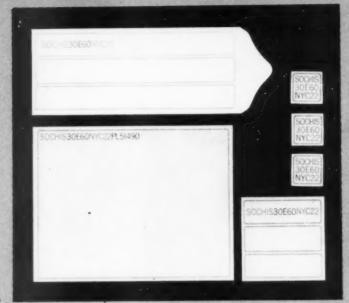
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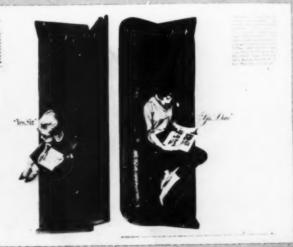




PORTRAIT OF A DICTATOR 10-11 TOMIGHT CBS & CHANNEL 2







168

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A game of fun & profit for advertisers!



165

designer: Joe Schindelman, Phil Gips art director: Joe Schindelman client/agency: CBS Radio Network typographer: Composing Room

166

designer: Al Cascino
art director: Al Cascino
client/agency: Cargill, Wilson & Acree

client/agency: Cargill, Wilson & Acree
typographer: Progressive Composition Co.

167

designer: Arne Lewis
art director: Anita Lewis
client/agency: Lewis Family
typographer: TPI

168

designer: Terry Pace
art director: Doris Barrett
client/agency: Thomas Y. Crowell Co.
typographer: Howard O. Bullard, Inc.

169

designer: Herb Lubalin/Rene Bittel
art director: Herb Lubalin
client/agency: Rover Motor Corp.
Sudler & Hennessey

typographer: Composing Room

170

designer: Kern Devin

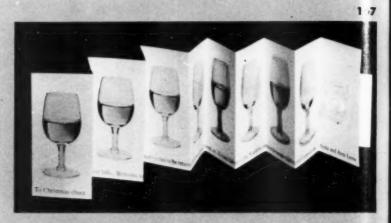
client/agency: Linotype Composition Co. typographer: Linotype Composition Co.

171

designer: George Lois
art director: George Lois
client/agency: Papert, Koenig, Lois
typographer: Composing Room

172

designer:
art director: Louis Dorfsman
client/agency: CBS Television Network
typographer:



165

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Always listen when you are spaken to, and server interrupt the speaker.



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170

Torino...a new type face especially imported from Italy by Bruno ... is now available in the Baltimers area for the first time in both Founds; for represented Photo Lettering. The

"TOR INO"

Photo Lettering by Bruno at 107 East Sarataga Street Limitype Compusition Ca.



171

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STARTING TONIGHT AT 7:30 ON CHANNEL 2

173

designers: Student Staff:

Nicholas Fasciari Helen Linz Arlene Malitz Boris Putterman Jerome Witkin

art directors: George Salter, Leo Manso client/agency: The Cooper Union School of Art & Architecture

typographer: Clarke & Way, Inc.

174

designer: Arnold Varga art director: Arnold Varga client/agency: Cox's, Inc. typographer:

175

designer: Bradbury Thompson art director: Bradbury Thompson client/agency: West Virginia Pulp and Paper

Company

typographer: Typographic Service Company

176

designer:

art director: Louis Dorfsman
client/agency: CBS Television Network
typographer:

177

designer: Arne Lewis
art director: Arne Lewis
client/agency: Ampersand
typographer: Rapid Typographers

178

designer: Abe Seltzer art director: Abe Seltzer

client | agency: Pharmaceutical Advertising

Club

typographer: Empire Typographers, Inc.

179

designer: Peter Hirsch, Seymour Chwast art director: Peter Hirsch

client/agency: L'Aiglon Apparel Inc.

typographer: Composing Room

180

designer: Kurt Weihs
art director: Kurt Weihs
client/agency: Papert, Koenig, Lois
typographer: Composing Room

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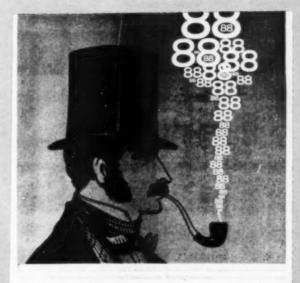
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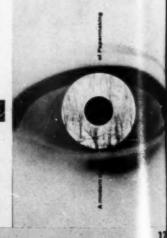
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176



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178



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181

designer: J. J. Suplina art director: J. J. Suplina

client/agency: Obrig Laboratories, Inc./

Krukowski & Symington, Inc.

typographer: Linocraft

182

designer: Audrey Rosenson

art director: Henry Wolf/Audrey Rosenson

client/agency: Harper's Bazaar

typographer: Haber

183

designer: David Chasman David Chasman art director: Monitor Records client/agency: typographer: Metro Typographers

184

designer: Hector Robledo art director: Hector Robledo client/agency: McCall's/Grey

typographer:

185

designer: George Lois art director: George Lois

client agency: Papert, Koenig, Lois, Inc.

typographer: Composing Room

186

designer: Herb Lubalin art director: Herb Lubalin client/agency: CBS Radio

Sudler & Hennessey

typographer: Composing Room

187

designer: Dick Aldcroftt art director: Dick Aldcroftt

Ketchum, MacLeod & Grove, client | agency:

typographer:





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MARTIN

the Type Directors Club:

Sustaining Members:

ADVERTISING AGENCIES SERVICE COMPANY, INC AMERICAN TYPE FOUNDERS **AMSTERDAM-CONTINENTAL TYPES** & GRAPHIC EQUIPMENT, INC. COOPER & BEATTY LTD. CRAFTSMAN TYPE INC. A. T. EDWARDS TYPOGRAPHY, INC. **ELECTROGRAPHIC CORPORATION EMPIRE TYPOGRAPHERS** THE HIGHTON COMPANY **HUXLEY HOUSE** KING TYPOGRAPHIC SERVICE CORP. LANSTON MONOTYPE MACHINE CO. OSCAR LEVENTHAL, INC. LINOCRAFT TYPOGRAPHERS

LUDLOW TYPOGRAPH COMPANY
WILLIAM PATRICK COMPANY, INC.
PHILMAC TYPOGRAPHERS, INC.
PROGRESSIVE COMPOSITION COMPA :Y
RAPID TYPOGRAPHERS, INC.
FREDERICK W. SCHMIDT, INC.
SKILSET TYPOGRAPHERS
SUPERIOR TYPOGRAPHERS, INC.
THE COMPOSING ROOM, INC.
THE TYPOGRAPHIC HOUSE, INC.
TYPO-PHILADELPHIA
TYPOGRAPHY PLACE, INC.
TUDOR TYPOGRAPHERS
KURT H. VOLK, INC.
WESTCOTT & THOMSON, INC.

Active Members:

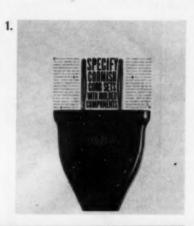
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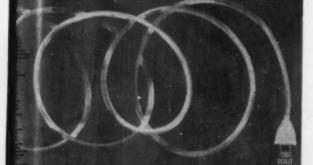
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EXPRESSIVE TYPOGRAPHY

type can reinforce-not merely convey-the message





More than a medium for expressing words, typography helps express visual ideas. To the advertising design staff, Hicks & Greist, Inc., typography has a purely visual effect. Pictures express visual ideas but they are also read. Together typography and pictures express one coherent idea that's both verbal and visual.

"After all the brainstorming," H & E's ADs believe, "after all the slick comps and fancy renderings, the most promising verbal thinking can end up incoherent and second rate due to a failure in visual ideas."

1. Marry picture to idea and type to picture, making them an integrated, uncluttered entity.

2. Where there are many patterns in one product line, type clarifies, specifies and one larger-than-life dramatic symbol suffices.

3. Type-surrounded silhouette pix creates visual interaction, stimulates pix and type, creates a much more visual, rational story.

4. Type explodes with action, stimulates coupon response. Visually wed to photo and words, type's dramatic impact counteracts long-copy monotony.

5. Simple stylized fashion approach capitalizes consumers' interest in interior decor, extending product promotion into typography, with transition generated essentially through color emphasis, with headline, brand and product-use argument coming through clearly in single type face and size.

6. Avoiding many ad facets (copy blocks, paragraph breaks, subheads, multi type faces and sizes), type merges with illustration to become an integrated whole, more inviting for viewing and reading.













turns the oldest roughneck into a softie!



Devoters-Washahler of any kind—they all love a DARLE PLUPP rises. They all lost marvolous—first like mad—field pastitively young again! BARRES PLUPP Palvic dictions—as a laste like promise of a present, Removes a stake from vallenging vino? final-rise promises of present, Removes a stake from vallenging vino? final-rise Costs less than any other advectiond brand. So kry amazing DARLES PLUPP in pure next usue, that you call constant will get that certain feeling, inc.) Buy the quert or had-gailen and your grove. Manufactorial by the 2, Provect Company—makers of Boatin Bisset, Unatio Starth and Dante Distrembling Determine.

10.

BENERAL CABLE FIGURE 8
MESSENGER
SUPPORTED
QUALPETH
EXCHANGE
GABLE

Sezied messenger strand: a seven strangalvanized steel support in which all interstices are filled with a water proofing compound. This prevents water from entering between the support strand and overlying jacket, thereby minimizing strand corresion. Seven wire support strand: linemen are accustomed to handling a seven wire steel strand...oo special techniques or hardware re-quired Eccentral: Figure 8 Qual-peth Exchange Gable saves on installation costs...it goes up in one operation instead of three with specially

designed tangent supports for easier stringing. Buy an General Cable Figure 8 Exchange Cable, des manufactured for pendent Telephone poration, 730 This New York 17. N Distributed by: 4

11.

MI FOR MAXIMUM SAFETY AND SERVICE IN HAZARDOUS AREAS where the prosesso of ground, darks, specific

12.

HALF-BAKED vinyl floors can't help but bring complaints. Why take chances? Sell Sandran scrubless vinyl, the only vinyl floor that's traffic staint! No chip! No scuff! No petully heat cured—never half-baked! Only patent protected Sandran is baked at more on NBC Election TV coast to coast. Sathan 460° F. Only Sandran is vinyl to the core Company, Benson-East, Jenkintown, F







Who needs feedback? The patented chronometric governor of this standard DC Timing Meter is a tyrant. without any other circuitry, it holds the motor output speed within ± 0.1% while driving charts, cams, contacts, actuators or other devices. It holds the rate even if output shaft lead, line voltage, or ambient temperatures change. And that's just the standard model of this little gem. Custom variations can do even better, under special conditions. The A. W. Haydo Ce. knews all about timers and timing. If you have a specific timing problem, you ought at least to have our literature. Bulletin MO 802 is yours for the asking. (On 5800 Series DC Meters) cally governed



15.





7. Adroitly used, typography becomes vital in the complete story-not "just words at the bottom of

8. Much ad diversity (menu, Bway personality, packages, headline, logo, body text), yet presentation is simple, type's close proximity swelling type-

9. With picture-product affinity established, headline type plays specific utility role.

10. Illustration-copy blending avoids clutteration of copy-block elements.

11. Here typography's role is explanatory, second-

ary to art. 12. Dynamic, arresting headline type acts out the

sense of the advertised message.

13. Highlighting type where it "speaks" loudest

can create effective product-type tie-in.

14. Giving type product shape, face variety, arresting headline role.

15. Simplify message, give it point-no frills, compact type-illustration unity.

16. Surprise pace change: Using same type size and face for signature as well as headline. Note dangling type effectiveness of signature.

17. Type, secondary to photo, has more effective personality with its proximity to figure and elastic conforming-silhouette treatment.

18. Big bold headline impact: Bold body text face, too, holds eye easily across 60-pica lines, making a more unified ad than would a 2-column copy block.

Art: Eli Tulman—7, 12; George McShane—10; John Gundlefinger—11; Danny Weitz—14.





16.

CREDITS: **AD**: Ralph Pucci—1, 2, 10; Saul Grubstein—3, 5, 6, 8, 13; Eli Tulman—4, 7, 9, 11, 12, 15, 17; Danny Weitz—14; Dick Nathan—16; Larry Higgins— Photography: Carl Howard-1, 15, 17, 18; Irv. Fitzig -2; Irv Elkin-3, 6, 13, 16; Horn/Griner-4, 9; Paul Weller-5, 8.

Pittsburgh's two-in-one show

4th annual had two judging teams, one looking for art excellence, one for advertising effectiveness

Happily, when Pittsburgh's ADC and Ad Club co-sponsored the annual awards dinner, more than half the pieces selected for the show were picked by both the art and admen's juries.

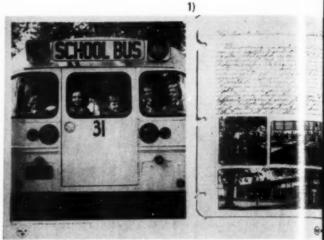
Some categories in the show were judged twice. Neither jury knew what the other had chosen. Most of the pieces considered outstanding advertising also were independently cited by the art judges.

Both the club medal and special campaign citation went to Arnold Varga, BBD&O AD and former winner of the NSAD award. Exhibition chairman was Woody Burgess of Pittsburgh Ad Art. Speakers at the awards dinner were Emmanuel Benson, Director of the Philadelphia Museum School of Art, and Todd Hunt, Director of Advertising and Promotion for the Aluminum Company of America. Club President was A. H. Kiefer of Fuller & Smith & Ross.

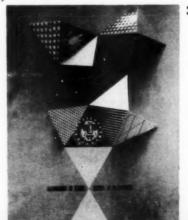
Mr. Kiefer reports the double judging showed a correlation between good art and good advertising and made possible a larger show. It was hoped such a combined show would also attract a larger audience.

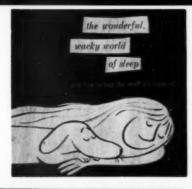
The juries: Art—Freeman Craw, Steve Frankfurt, Otto Storch, Mark Shaw, Morris Rosenblum, Bernard Fuchs, Steve Baker. Advertising—George Moynahan, Union Carbide; Bob Marien, Sun Chemical; John Sasso, Basford agency; Freda Rubenstein, Jay Thorpe, Inc.

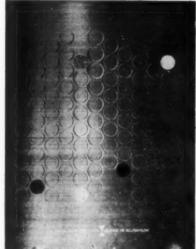
- 1) Best-of-show
 AD: Arnold Varga
 Photog/art: Carl Fischer/Jim Wehrle
 Agency: BBDO
 Client: U.S. Steel
 (Awards by both juries)
- 2) Representative of the top campaign AD: Arnold Varga Photog/art: Varga/Harold Corsini/Bob Huntzinger Client: Cox's Inc. (Special citation by art jury)
- 3) AD: Frank Perry Art: Roy Kuhlman Agency: FS&R Client: ALCOA (Awards by both juries)
- 4) AD: Suren Ermoyan, A. Sneden Art: Roy McKie Agency: BBDO Client: U.S. Steel (Awards by both juries)







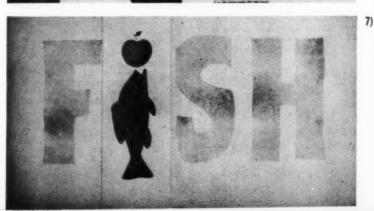


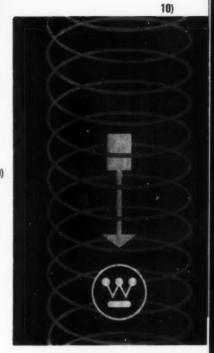












- 5) AD: Frank Perry Art: Morton Goldsholl Agency: FS&R Client: ALCOA (Chosen by both juries; art award)
- 6) AD: Elmer E. Yochum Art: Jim McFarland Client: ADSP (Chosen by both juries; art ward)
- 7) AD: George Platex
 Photog/art: O'N R Studio-Harry Donch
 Client: Herbick & Held
 (Chosen by both juries; advertising award)
- 8) AD/art: Elmer E. Yochum Agency: Ketchum, MacLeod & Grove Client: Pittsburgh Corning Corp. (Award by ad jury)
- 9) AD: Vic Boero Photog/art: Federman, Adams & Colopy Agency: KM&G Client: Martin Company (Award by ad jury)
- 10) AD: Bob Ballintine
 Art: Bert Studio
 Agency: KM&G
 Client: Westinghouse Electric Corp.
 (Award by ad jury)

strong typography characterizes TORONTO'S 13th



THIRTEENTH ANNUAL EXHIBITION ART DIRECTORS CLUB, TORONTO ROYAL ONTARIO MUSEUM, FROM FEBRUARY 23 TO MARCH 12, 1961

The show symbol. A memorable little figure which caused comment and identified every piece of show publicity. Designed by Arnaud Maggs.

Typography has always been a strong point in Canadian graphic design and, as the 13th annual exhibition of the Toronto ADC shows, it still is. Here are some of the top pieces from the show. The jurors were Gene Federico, Robert Jones, Martin Stevens. All previous shows were judged by club members. This year's neutral jury was chosen by the AlGA. A special award went to Canadian Art magazine. Show ran through mid-March at the Royal Ontario Museum, Toronto.



1 Some of the 568 guests at the private view. "Biggest and best" was the general comment.



2 Alan Jarvis, director of the Canadian Conference of the Arts, receiving the Oscar Cahen Memorial award from ADCT president Frank Davies.



Theo. Dimson's small-press ad for Mount Royal Paints. Mr. Dimson has just received a Canada Council grant to research in Japan this summer. COL

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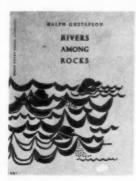
Jack 60 (York



4 Dennis Burton's poster for "The Connection"



5 One of two Eskimo illustrations in the show. This is a skin stencil print for Imperial Oil Review. The artist Pootagook, died before the print was completed. His grandson, Ikhalook, made the delicate impression for reproduction.



A new publishing venture . . . a papermaker, printer, binder and publisher combined with Frank Newfeld, designer . . . to set standards for Canadian book design and production. Translucent illustrated preliminary pages are among the book's features.



7 Allan Fleming's symbol for Canadian National, in Scotchlite, besides being dramatic, is a good safety factor.



8
Jack Birdsall's poster for Typography
60 (not to be confused with the New
York Type Director's Club show).



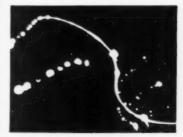
Jim Donoahue's symbol for the Stainless Steel competition.



10
Villy Svarre's photograph for AD John
Brook's campaign for the Retarded
Children Fund.



11 One of the many pieces for type-houses which the jury liked . . . this by Carl Brett for Howarth & Smith.





12
. . . shots from a titling sequence by Jack Kuper, AD Dave Mackay, CBC/TV graphics.



13
... and from a documentary sequence on De Gaulle, these vigorous sketches by Leo Rampen, also AD Dave Mackay, CBC/TV graphics.



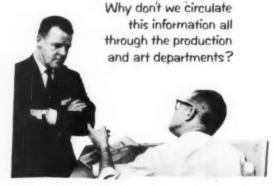
14
Theo. Dimson's folder for a paper company showing Truman signing the order to drop the Bomb, in the series Man, Paper and History.



They'll maintain separate service staffs of course, but **Headliners** have moved into the "Ad Agencies'" building.

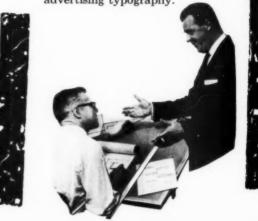
This'll cut down on waste motion for combination jobs.





What a swell break for us!

Now we can get top quality
photo-process lettering
from the same source that
supplies us with top
advertising typography.



The most important thing is, that under one roof, we can now get the freshest photo-process lettering . . . as well as the impeccable typography that makes it so easy to do business with Ad Agencies' Service Co.





ADVERTISING AGENCIES' SERVICE COMPANY INC.

Creative Typographers MU 7-0590

*Headliners

OF NEW YORK, INC.

Hand Lettering...Photo Processed OX 7-4820



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216 EAST 45th STREET, NEW YORK 17, N.Y.



You can achieve many exciting multicolor effects with simple, economical two-color halftone/duotone printing on Apco IMPACT Coated Book and Cover.





MPACT COATED BOOK

- · creates new reader interest
- · enhances "natural" color and tone fidelity
- · provides fascinating new effects

Perhaps you never realized how much "naturalness" of color can be created with Apco IMPACT Coated Book (and Cover) and its color related "8 to 1" inks* in place of conventional black ink. And, if you've been a bit wary as to how your color jobs might come out on these subtle, softly tinted papers - just examine this insert carefully. It features Apco IMPACT Mint Green with its correct colorrelated dark Green ink. Note, no black is used whatsoever. As you can see, the text and illustrations reproduce with these important qualities:

- * Typography takes on new clarity and legibility
- · Monochrome line drawings and halftones take on an aura of new reality
- · Duotone illustrations take on amazing new "lifelike" depth and warmth realism
- · Full color illustrations become "alive" with naturalness because they lose the flat, washed out high noon appearance, unavoidable with stark white papers and black ink.

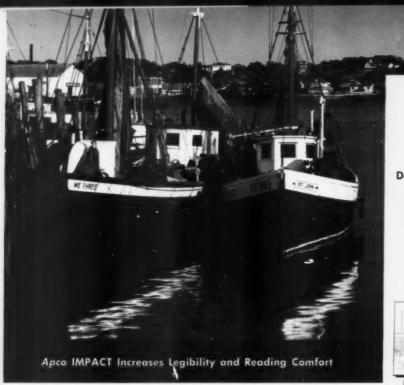
All printing on Apco IMPACT Coated Book with color related "8 to 1" inks commands more attention because the eye is accustomed and attracted to its pleasing natural colors which are faithful reflections of the daily color variations of sunlight.

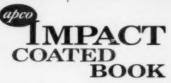
Apco IMPACT Creates Interesting "Atmosphere"

Any pictorial mood can be emphasized for far more reader "impact" by skillful selection from the five Apco IMPACT Coated Book Colors:-Jonquil, Suntex, Coral, Mint Green and Azure Blue. To complement these non-glare "background" paper colors, one of four special "8 to 1" colored inks is used in place of black. Brown is used on Jonquil and Suntex papers; Maroon with Coral paper; Green with Mint Green paper and Blue on Azure Blue paper. No changes are required in art work, printing plates, or process color inks - excepting here, the black is replaced with the ink color related to the Apco IMPACT paper color. Naturally, any second or third color of your choice can be used for two and three color printing.

*Inks formulated for correct 8 to 1 reflectance ratio when used with Apco IMPACT Papers







Does wonders to improve these printed jobs







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Your copy message also benefits immensely with the Apco Impact Coated Book and Ink formula. It has long been assumed—the higher the contrast between ink and paper, the higher the legibility. But is this assumption correct? "No" says Faber Birren—one of America's leading color authorities. "No" say leading opthalmologists and reading psychologists. Why?

Detailed scientific tests conducted over long periods of time conclude: The high reflectance contrast between black ink and white paper (about 17 to 1) is actually detrimental to legibility, reduces reading speed, comfort and results in eye fatigue. Recommended reflectance contrast for optimum legibility was found to be only 8 to 1. Apco Impact formula for printing is a revolutionary departure from the past, based on the startling discoveries of modern color research. By combining softly tinted papers with color related inks, the Apco Impact formula achieves the preferred 8 to 1 (hence name of inks) reflectance contrast ratio and breaks into an entirely new, wonderful world of reading pleasure.

Apco IMPACT Stimulates Interest in Your Message

With the *Apco* Impact formula, readers immediately respond to the pleasing marriage of paper and ink colors. The eye glides smoothly, quickly over the softer color combination without irritation or fatigue. And, the psychological effects of softly tinted *Apco* Impact Coated Book and Cover cre-

ate an entirely new, exciting dimension on the printed page. Instead of being a flat, passive media, the paper actively enters into the communication of thought. Greater, more sustained reader interest results. Sales resistance is easier to break down, paving the way to broader product acceptance, increased sales, and wider distribution in more markets.

Learn More about this Sensational New Formula

Find out more about the unique benefits offered by Apco Impact Coated Book and color-related "8 to 1" inks. Send for free 24-page illustrated booklet "Achievement in Increased Readership."

NOTE: If you'd like to see how the full color illustrations above look on the other four colors of Apco's IMPACT paper—plus a conventional process reproduction on white stock, for comparison purposes—we'll be glad to send them on. Simply request on your business letterhead, please.





THE APPLETON COATED PAPER COMPANY

APPLETON, WISCONSIN

National Society of Art Directors



SAD officers

For the next 2 years the national organirition will be headed by re-elected president Arthur Lougee, Detroit; first Douglas G. Kennedy, Los Angeles; and second vp Carl F. Klinghammer, St. Louis. Representatives at the NSAD's 15th annual meeting held in Chicago noted on the nominations submitted by L. W. "Ted" Poyser, president of the Los Angeles club and chairman of the NSAD nominating committee.



Arthur Louge

Lougee is executive editor and AD of Ford Times, Ford Motor Co.'s consumer publication with monthly circulation of 1.500,000. Lougee was elected AD of the Year in 1953. His work on Ford Times was recognized by an honorary degree of Doctor of Fine Arts from Colby college in 1959. The magazine was redesigned and revitalized after World War II, and since then has commissioned and featured work of more than 700 American painters. The Ford Times Collection of American Art has been drawn on repeatedly by USIA's exhibits for foreign

Texas born Kennedy, AD Charles Bowes Advertising, is past first vp of the LA club and its NSAD correspondent. He attended Art Center, studied and worked with Saul Bass, ADed at McCann-Erickson San Francisco and FCB. He returned to LA when he joined Hixson & Jorgenson. In 1960 he came to Bowes, "the only agency besides OBM that bills



Douglas Kennedy

clients on the fee system . . . it works." He was regional chairman of the Aspen conference, holds awards from the SF and the LA clubs, AIGA (for package design and ads), Package Designers Council, and Advertising Age. He designed the SF annual exhibit.



Carl Klinghammer

Klinghammer, D'Arcy AD, is chairman of the St. Louis club's advisory board. He was president of the club in 1960, has served as vp, secretary, advisor to the exhibitions, and NSAD representative. Klinghammer was born in St. Charles, Mo., 1925. He studied in Chicago, privately with Dr. Norman Gallie of Edinburgh and member of the Royal Academy, and at the Chicago Art Institute. He was graduated from the American Academy of Art.

He is a student of history and has done extensive research on early Missouri. He has been with D'Arcy since October 1948 when he was asst. AD. He is now associate AD on Budweiser and Anheuser-Busch, AD on Town and Country shoes, Milnot, Reardon Co., and St. Louis Globe-Democrat. He also doubles as administrative asst. to the exec AD.





NYADC picks best of Gorham photos

A 12 page ad for Gorham Co. has 11 b/w photographs of silver coffee and tea sets. Gorham's agency Donahue & Coe sent a set each to 11 photographers, told them to take best possible shot, no other instructions. The 11 photos were judged at a recent New York club meeting and the one by Joe Long, Group IV Studio, was named best. In addition to his fee, Long was presented with a George I sterling tea and coffee service. Long is flanked by, left, Erskine White, Gorham vp, and on the right, Frank Scoppa, D&C AD on the account. Ad concept by Raymond J. Artabasy, Gorham ad/sales promotion director. Developed and executed under direction of D&C's William Schneider, vp in charge of client services, and AE Jim Ryan.



NSAD award to Otto Storch

Most recent honor of many held by McCall's art editor Otto Storch is his election to the top award available from the NSAD's 38 clubs. Storch, the 14th to be named AD of the Year since the annual awards were instituted, was selected from 11 nominees. W. Frederic Clark, Gray & Rogers Philadelphia, was chairman of the NSAD award committee.

Storch joined McCall's as asst. art editor in 1953, has been AD since January 1954. Earlier, he had been art editor of Better Living magazine, freelance designer/consultant for Time Inc., Juilliard Woolens, RCA Victor Records, Bond Clothes and Hallmark Cards. He was AD for Dell Publishing Co. and Jens Risom Design. He studied at Pratt, Art Students League, Art Associates, and New School of Social Research where he attended Alexey Brodovitch's workshops.

He is a member of the NYADC, Type Directors Club, and the Society of Illustrators. He holds 2 gold medals and 4 distinctive merit awards plus numerous certificates of merit from the New York club, and in 1960 received the club's special award for outstanding art direction of McCall's. He also has the Philadelphia ADC's Special Achievement gold medal award.

Three recent examples of McCall . layouts include 1) for McCall's Patterns, (photography by Jerrold Schatzberg) and 2) and 3) for McCall's magazine. Elbert Budin photography in 2), and Paul Dome in 3).

Storch believes: A magazine for women must use strong vibrant contemporary colors with feminine appeal. Editorial material should dictate its handling, a story must always look like what it is, in art and layout. Fashion story must spotlight the clothes, not the background however attractive. Fiction should have art not photographic illustration, to reflect dramatic situations and fictional characters.



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New York shows

Magazine Art Director at Work exhibit vill be at Kodak exhibit hall, mezzanine loor, Grand Central station, May 1-21. Eight magazines and ADs will be reprented to cover the editorial challenge in raphics for home service, youth and oung fashion, women's fashion, decoating, reportage, leisure service. There vill be representative covers, publishers' tatements explaining the magazines' philosophies, candid shots of AD concrences with photographers and artists, original photographs and finished ayouts.

Newsweek promotion AD Eugene Milbauer is show chairman. Woman's Day AD Leonard Romagna is co-chairnan. Exhibit includes work of Robert Benton, Esquire; William Bowman, American Home; Joan Fenton, Seveneen; Wolfgang Fyler, House & Garden; Allen Hurlburt, Look; James R. Powell, Holiday; Otto Storch, McCall's; Henry Wolf, Harper's Bazaar.



Suren Ermoyan Milwaukee's speaker

Awards banquet of the Milwaukee club's annual was addressed by BBDO executive AD Suren Ermoyan, New York.

The Milwaukee show was judged by AD Wilbur Meese, merchandising design, Eli Lilly Co., Indianapolis; Walter Grant, president Grant-Jacoby Studios, Chicago; John McComb, vp EWRR, Chicago. Awards chairman was Al Jacobs, Jacobs-Keelan Studios. Exhibition chairman was Robert Hora, Klau-Van Pietersom-Dunlap.

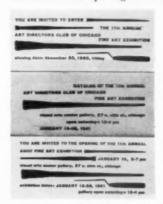
Chicago awards honorary lifetime membership

Artist Earl Gross, head of Stevens-Gross Studio, second from left, receives the highest award the Chicago club can confer. Only 2 such honors have been given in the 28 year history of the club, one to Frank Lloyd Wright, the other to Daniel Catton Rich, former director of the Chicago Art Institute.

At left Herbert Bull, JWT, and club's



past president; Gross; Mrs. Gross; and JWT vp Fred Boulton, chairman of the ADCC's fine arts show. The presentation was made at the opening of the show.



Call-for-entries folder for the ADCC fine art show won a gold medal in the Chicago Artists Guild's 15th exhibition of advertising and editorial art. ADs/designers, Fred Boulton and Susan Karstrom Keig. Artists/photographers, Susan Karstrom Keig and John Weber.



The club's recent 28th show was promoted by sophisticated but low cost pieces. Envelope with b/w, yellow, orange, red design keyed the dinner pieces including tickets and keepsake menus. Basic pieces (call for entries, program folder, etc.) were b/w only, used the same emboss plates. Pieces were planned by exhibition co-chairman Robert Bruce Crippen and designer Randall R. Roth.

NYADC presents management awards

At the presentation ceremonies: John P. Cunningham, board chairman, Cunningham & Walsh; James Parton, president of American Heritage Publ. Co.; Gordon H. Hall, vp Aluminum Co. of America; New York club president Robert H. Blattner; Charles Walz, AD Abbott Laboratories; and Alfred A. Knopf,



founder of Borzoi Books. Hall received the award for Lawrence Litchfield, Jr., president of Alcoa; Walz for George R. Cain, president of Abbott; and Knopf received the award made jointly to him and Blanche W. Knopf.

President Blattner made the presentations. He was introduced by JWT AD William H. Buckley, past president of the club and chairman of the Awards luncheon.

The awards have been made annually since 1954 to nonADs for outstanding contributions to graphic art and design by encouraging ADs to work in the best possible climate. Nominations are made jointly by the club's executive committee, and the advisory board composed of past presidents.



Cincinnati elects

Seated, center front, are Fred C. Pottschmidt, immediate past president and NSAD representative, and the club's new president Henry von Hedemann, Kroger Co. AD. Pottschmidt is with Sales Production Corp. Standing, vp John C. Johnson, Studio Art Associates; secretary Maurice R. Rhoades, Rhoades Studio; treasurer David F. Diehl, Frank Hulefeld & Associates; executive board members Harold Fisher, Steinau-Fisher Studios; and William H. Hetherington, Ralph H. Jones Co.

Von Hedemann, born in Saskatchewan, Canada, attended the Art Institute of Chicago, the Chicago School of Printing and Lithographing, and the Cincinnati Art Academy. He had been a package designer for Montgomery Ward before joining Kroger 15 years ago as a package designer. He was named AD in 1947, and head of art and copy, advertising and sales div., in 1957.



Buffalo judges 2nd show

BBDO Cleveland AD Frank Bohnel; AD John Jordan, president Rochester ADC; AD Gordon Smith, Albright Art gallery, Buffalo; and Donald Nichols, associate director of graphic design, University of Buffalo.

Show chairman was BBDO AD Robert Truckenbrod. Guest speaker at the awards dinner was former Buffalo AD Leonard Rubenstein, executive AD Clinton E. Frank, Inc., Chicago. Exhibit committeemen included co-chairman Clifford Hehr, David Johnson, Michael Fleissner, Wales Fries, Walter Witmer, Joseph Barnas, Rixford Jennings and William Cook.



Detroit president promoted

Bruce Unwin has been named executive AD of MacManus, John & Adams, it was announced by Robert S. Marker, vp/ director of creative services. Unwin joined the agency in 1955 as AD after 7 years as AD for corporations. In addition to being president of the Detroit ADC, he is on the scholarship board of Cranbrook Academy of Art, a member of the Michigan Water Color Society, Society of Illustrators, and AIGA. He holds many awards and his work is in several permanent collections. He is a graduate of Rochester Institute of Technology and Cranbrook. He served as a bomber pilot in the USAF during World War II.



Miami award promoted

Display in the Lincoln Rd. window of Miami agency Schwartz/Graham shows off their 2 color magazine ad page which won a first prize in the club's recent annual show. The award citation is posted beneath the ad.

Club president Don Ball announced plans for the 1961 show are underway and the executive board promises innovations in exhibition and awards.

New club members are Richard Schild, Grant Advertising; Stuart Rae, Sarasota.



Boston gives a calendar award

D. Herbert Dye, designer of the May leaf of the Tileston & Hollingsworth calendar; Herbert P. Smith, sales vp, T&H; and Fortune AD Leo Lionni at the Boston club's 7th annual awards luncheon held jointly with the Boston Ad Club. Dye won a blue ribbon for his design. Lionni designed the October leaf.



Toledo officers

First vp Walter Chapman, AD Phillips Studio; secretary-treasurer Phyllis McCarty, Lion Store; president Hal Kinder, formerly AD Slayton-Racine and recently appointed creative director, Techway Hall Designers; second vp William Kuhlman, AD Kuhlman Studio. Chapman recently held a one man show of watercolors and oils at Siena Heights college, Mich.

Board members are James E. Harris, recently promoted to AD of Slayton-Racine; Bert Strand, president Techway Hall Designers; illustrator Julius Orosz, Coen & Folger Studio; Norm Bringman, N B Studio.

The club received a complimentary set of Famous Artists course books and will set up a competitive scholarship for high school students.

Pittsburgh club hears Dean Benson warn ADs

"The very ad agencies which did a leadership job during the early years of this major design revolution rested too long on their laurels and neglected to do the kind of advance design research which was essential for their future well being. As a result, industry found itself obliged to do its own design research and has become less and less dependent on agency motivation.

"I'm not sitting in judgment. I'm just stating facts. Alcoa, duPont and IBM are not counting on their agencies to plan for tomorrow. It's the freelancer like Saul Bass, Paul Rand, Leo Lionni and Lester Beall with fresh ideas unhampered by the tough financial and organizational pressures of the big ad agency who is still able to pump new concepts into the field."

The quotation is from Dean E. M. Benson, Philadelphia Museum of Art, speaking at the Pittsburgh club's annual awards dinner. Dean Benson, an advertising man before he became an educator, summed up the changes which have occurred in the last 20 years both in advertising and industrial practices, noted that the future of management and design is in better and wiser hands, but warned ADs to:

"... Talk to themselves with great honesty about the tremendous changes that are taking place in the field of communication and try, if they can, to outthink the needs of tomorrow, not by playing follow the leader, but by taking the chances that N. W. Ayer took when it first launched its Container series.

"I believe that this can only be achieved for those industries which function as an integrative unit, where management encourages a close alliance between the product designer, the adman and the merchandising manager. . . . My plea is not for a better indoctrinated organization man. The stale old gag about a camel being a horse designed by a committee is still fearsome warning."

And Mednick shows what can be done with photographic illustration when it is planned around a specific reproduction medium. Here he takes full advantage of the transparency of a Hamersley glassine. On this side you see his photographic subjects in a top view. When you turn the page, it appears you are looking at them from the bottom. To produce the combined effect of transparency and opacity, all impressions are on one side of the paper in the following orders black, yellow, black. The black run was offset, the yellow silkscreen. Quantity 58,000.



The fact is, paper is always a creative tool. Its color, fexture and quality often determine how close the designer comes to fils objective . , . how well he expresses an idea. While paper can never compensate for bad design, it can help to make a good idea even better. This series of inserts shows how the stock becomes a creative asset when used as a fundamental design element. For more information write to Color Council; E. I. du Pont de Nemours & Co. (Inc.), N-8498, Wilmington 98, Delaware. Things for Better Living . . . through Chemistry



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ESOPUS TINTS
ESOPUS POSTCARD
SOFTONE

FOR OFFSET

HI-ARTS LITHO C.1S.
ZENAGLOSS OFFSET C.2S.
ZENAGLOSS COVER C.2S.
LITHOGLOSS C.1S.
CATSKILL LITHO C.1S.
CATSKILL LITHO C.1S.
CATSKILL OFFSET C.2S.
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| 80 | 0 | 248 | 320 | 496 |
| 100 | | 310 | 400 | 620 |

| ZENAGLOSS OFFSET BOOK | | | | | | | |
|-------------------------|-------------------|--------------------|---------------------|----------------------------|---------------------|---------------------|---------------------|
| 171/2×221/2 56 66 | 19x25 70 80 | 23x29 98 112 | 23x35 119 136 | 25×38 140 160 200 | 28x44 182 208 | 35×45 232 266 | 38x50 280 320 |

booknotes

Cartoons from "Krokodil," edited and arranged by Samuel Dushkin; David Mc-Kay Co. \$4.95.

Archipenho (50 Creative Years), Tekhne Publications. \$20. Luxury edition, \$50.

Creative Paper Design, Ernest Rottger, Reinhold Publishing Corp. \$4.

Pencil Broadsides. Kautsky. Reinhold Publishing Corp. \$5.50.

100 Books on Advertising, 7th edition; compiled and annotated by Robert W Haverfield. University of Missouri.

ART DIRECTORS CLUB OF LOS ANGELES 16th PORTFOLIO OF WESTERN ADVERTISING ART. Western Advertising, Vol. 77, No. 3 (February 2, 1961). \$3.

This Portfolio issue presents the recent ADLA show in 112 pages of advertisingeditorial-TV film art, plus a 2-page article, Art in Advertising, by Fairfax M. Cone, chairman, executive committee, Foote, Cone & Belding. Entries were from 28 states. "A highly selective concept show with no extremes, few trends," reports ADLA President Ted Poyser.

HORIZON. Vol. 3, No. 4 (March 1961). \$3.95 per copy. \$18 yearly.

This issue's 17 articles include, with 114 illustrations-36 in color, Frasconi's Brio with a Book, John Canaday's Gargoyles for the Machine Age on modern sculptures; Pierre Schneider on Poussin's paintings. Also, Santha Rama Rau analyzes far-off places' charms; Cranston Jones appraises Corbusier's new monastic design; Elizabeth Sutherland reports on New York's new "wave" of movie makers, including Photographer Bert Stern, and Stephen White (Today's Temple of Talent) discusses advertising's raid of lively arts talents, concluding: "Perhaps the best resource is to cultivate a taste for advertising so that we can appreciate the style and ignore the content.'

A BOOK OF TYPE & DESIGN. Oldrich Hlaven. Tuder Publishing Co. \$12.50.

498 pages, 2 color printing, indexed, this 61/2" x 91/2" second edition of a Czechoslovakian compendium shows 250 Roman faces of the foremost foundries popular here and in Europe. It is a working specimen book of available book, periodical and jobbing types. Hundreds of illustrations, many entirely alphabets, show their development and their use typographically and in relation to printing processes. Covered also are: Spacing, leading, borders, ornaments, type-illustration blending, title pages, scripts, special fonts, emphasis, readability, capitals, diacritical marks and illogical face combinations.

WHAT THE LITHOGRAPHER SHOULD KNOW ABOUT INK. Robert F. Freed (Lithographic Technical Foundation, Inc.) \$5.

Examines in 220 pages, 10 succinct chapters, 98 illustrations and 11 data tables the application of ink to the stock. Written in non-technical language, well indexed with glossary and bibliography.

NUMBER. John Roberts Press Ltd., Lendon.

Debut issue (February '61, 12 pages, printed on kraft, 12 shillings a copy) places this bi-monthly arts-graphics journal in the "little magazine" group. Frederick Barter is Art Editor. It features Demeter Monroe, by Editor Gerald Nason, who also contributes poetry and woodcuts, and Mother Goddess, the Nature of a Myth, by Publishing Editor Kenneth Baynes, a paean of matriarchal deities. Also, woodcuts by David English, Stanley Lench and Tom Bailey.



Announcing EDITOR & PUBLISHER 1961 AWARDS FOR CREATIVE USE OF COLOR

To encourage the highest levels of creative effort in newspaper color advertising, EDITOR & PUBLISHER will present distinctive awards to clients and agencies for the "best creative use of color."

Entries must consist of tearsheets of ads published between June 1, 1960 and May 31, 1961. Deadline for entries is July 15. Special awards will be presented to art directors, for both full color and spot color ads. Any number of ads may be submitted, and there is no entry fee in the competition.

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Title_ Agency or Co., **Address**



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vigorous and impressive

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Lydian Bold Cond. It. (ATF) 10-3.3; 12-2.7; 14-2.3; 18-1.9; 24-1.5 Lydian Cursive (ATF) 18-1.91; 24-1.47 Lydian Roman (ATF) 10-2.68; 12-2.25; 14-2.04; 18-1.65; 24-1.23 Mandate (Allow for Swashes) (Lud) 18-1.77; 24-1.3

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18-1.77; 24-1.3 Masterman No. 158 (M) 5-3.68; 6-3.19; 8-2.56; 10-2.14; 11-2.04; 12-1.92

Maxime (B) 24-1.11; 36-.81 Mayfair Cursive (Allow for Swashes) (Lud) 14-2.68; 18-2.17; 24-1.57

Medieval & It. (I) 6-4.08; 8-3.14; 9-2.83; 10-2.59; 12-2.19; 14-1.91; 18-1.56; 24-1.18

Medieval Bold (I) 6-3.99; 8-3.18; 9-2.83; 10-2.54; 12-2.14; 14-1.89; 18-1.54; 24-1.16

Memphis Bold & It. (Li) 6-3.56; 8-3.19; 9-2.8; 10-2.56; 12-2.04; 14-1.65; 18-1.45; 24-1.12; 30-94; 36-83 Memphis Bold Cond. (Li) 10-3.; 12-2.53; 14-2.2; 18-1.88; 24-1.44; 30-1.25; 36-1.1

Memphis Ex Bold & It. (Li) 8-2.45; 10-2.04; 12-1.65; 14-1.45; 18-1.23; 24-.93; 30-.87

Memphis Ex Bold w Gothic No. 16 (Li) 8-2.42; 10-2.1; 12-1.79; 14-1.54; 18-1.3; 24-.99

Memphis Ex Bold Cond. (Li) 8-3.56; 10-3.; 12-2.53; 14-2.2; 18-1.88; 24-1.44; 30-1.24; 36-1.1

Memphis Ex Bold Cond. w Gothic No. 13 (Li) 8-3.3; 10-2.88; 12-2.48; 14-2.28; 18-1.9; 24-1.48

Memphis Ex Bold Cond. & Medium Cond. (Li) 8-3.56; 10-3.05; 12-2.56; 14-2.25; 18-1.92; 24-1.45

Memphis Light w R. & S. C. (Li) 6-3.38; 8-3.2; 9-2.85; 10-2.51; 12-2.1; 14-1.8; 18-1.54; 24-1.11; 30-1.; 36-.86

Memphis Light w Memphis Bold (Li) 6-3.38; 8-3.2; 8½-2.98; 9-2.8; 10-2.54; 12-2.1; 14-1.8; 18-1.51; 24-1.13 Memphis Medium w It. & S. C. (Li) 6-3.38;

Memphis Medium w It. & S. C. (Li) 6-3.3 8-3.18; 9-2.78; 10-2.5; 12-2.09; 14-1.78; 18-1.51; 24-1.12; 30-.95; 36-.83

Memphis Medium w Memphis Bold (Li) 6-3.38; 8-3.2; 10-2.51; 12-2.09; 14-1.78; 18-1.52; 24-1.12 Memphis Medium Cond. (Li) 8-3.56; 10-3.;

12-2.53; 14-2.2; 18-1.9; 24-1.45; 30-1.27; 36-1.11 Memphis Medium Cond. w Bold Cond. (Li) 10-2.95; 12-2.5; 14-2.24; 18-1.95;

24-1.48 Memphis Medium Cond. w Extra Bold Cond. (Li) 8-3.4; 10-2.95; 12-2.5; 14-2.24; 18-1.95; 24-1.48

Metroblack & It. (Li) 6-3.56; 8-3.05; 10-2.68; 12-2.04; 14-1.78; 18-1.45 Metroblack No. 2 (Li) 6-3.61; 8-3.19;

Metroblack No. 2 (Li) 6-3.61; 8-3.19; 10-2.53; 12-2.1; 14-1.8; 18-1.42; 24-1.09; 30-.92; 36-.83

Metroblack No. 2 w lt. (Li) 6-3.43; 8-3.05; 10-2.46; 12-2.13; 14-1.84; 18-1.48; 24-1.14

Metrolite & It. (Li) 6-3.68; 8-3.19; 10-2.56; 12-2.14; 14-1.78; 18-1.45 Metrolite No. 2 (Li) 6-3.61; 8-3.19;

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uni /ers 65

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univers 75

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univers 56

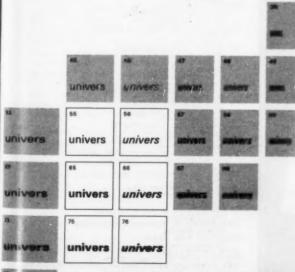
pack my box with five dozen jugs pac k my box with five dozen jugs pack m box with five dozen jugs pack my b glr PACK MY BOX WITH FIVE DOZEN JUGS PACK WITH &\$123456789017

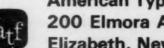
univers 66

pack my box with five dozen jugs p ack my box with five dozen jugs pac my box with five dozen jugs pac qlr PACK MY BOX WITH FIVE DOZE N JUGS PACKS &\$1234567890!?

univers 76

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Paul R. Smith
TRENDS IN PHARMACEUTICAL
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Ken Lavey
GRAND ILLUSION: COSMETIC

GRAND ILLUSION: COSMETIC
ADVERTISING
Inving Trableh
BEER ADVERTISING: MANY HEADS,
FEW DIRECTIONS
Howard Munce
VISUAL DIRECTIONS IN
AIRLINES ADVERTISING
ANDREW K. Nelson
ETAIL ADVERTISING: A TREND
IS NEEDED
Arnold Varga
TV TODAY AND TOMORROW
William R. Duffy
PACKAGE DESIGN TRENDS
Donald R. Ruther
TRENDS IN DIRECT MAIL
Art Schlosser

Art Schlosser
TRENDS IN OUTDOOR POSTERS

Orville Sheidon
IN POINT-OF-PURCHASE,
DESIGN SELLS, OR ELSE
David Flasterstein
RECORD ALBUM DIRECTIONS
Robert M. Jones
FOOD ADVERTISING: FEWER RECIPES
Behart W. Wheeler

FOOD ADVERTISING: FEWER RECIPE
Robert W. Wheeler
MORE BRAND DISTINCTION TRENDS
IN CIGARETTE ADVERTISING
Robert West
LIQUOR ADVERTISING'S NEW LOOK
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TRENDS INDEX Affili .ted 19 W st

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how an old paper grade is meeting new needs

(This is the first of an Art Direction series on paper grades. Each article will cover a different grade's new developments, characteristics, manufacture, uses, subgrades, finishes, colors, sizes and weights. Clip them for your Basic Paper Information file.)

Today's bonds are whiter, cleaner and have improved writing-printing surfaces. Those lighter in weight (17x22 12-lb. opaques, for example) help offset postal-

rate increases.

For use with Ozalid, Bruning and other diazo-type copying machines, there are translucents for pre-printed white print master papers. New multiple-purpose bonds, resembling sulphites-good for mimeo, spirit and gelatin duplicators and offset-help lessen inventories.

Carbonless NCR bonds-coated back, front or both sides-are growing more popular as expense account and other multi-part forms formerly employing carbons. Safety papers have been developed for electronic check-handling. Some stores (Nieman-Marcus, Saks 5th Avenue, for example) have used safety papers with imagination and flair as direct mailings.

A Popular Stock: Bonds designate business papers suitable for all reproduction processes. Halftones reproduce better with offset. More expensive steel-die engravings, printed intaglio, provide high quality and finish for letterheads and announcements. Bonds are also used for ad pieces, currency, factory-office-legal forms, inserts and insurance policies.

Characteristics: Bonds' long fibers have high tear-bursting strength and foldability. Noted for hard, even finish on both sides, bulk and porosity, bonds' opacity (except in opaque, a special sheet) is relatively poor. Smooth surface, fine texture, permanence, erasability and ability to withstand handling, filing, fading, yellowing makes bonds desirable for office efficiency. Bonds reflect a business firm's standing and personality. Unconsciously or consciously, corresponddents are influenced by their feel and appearance.

ADs' Bases of Selection: A recent AD preference check showed bonds being used as part of overall design for identification, reflection of taste, reliability, prestige, distinctiveness, sophistication-also: brightness, economy, availability (white bonds), easy-on-the-eyes appeal (blue-whites), color-on-color effects, blind embossing and cockle effects, typographical-steel engravings' printability, separation between printed type and typed correspondence, subtle color enhancement.

Kinds: Rag and cotton bonds are sold in Extra 100%, 100%, 75%, 50% and 25% grades, chemical woods bonds in Extra #1, #1, #2 and #4 sulphite grades.

Quality variations result from amount and quality of sizing, the quality of the pulps used, or the drying-finishing processes. Chemical wood bonds, whose pulps are pure fiber, are made of various combinations of sulphite, sulphate, soda-pulp fibers, and a semi-chemical process using hardwood fibers. Groundwood, blended with sulphite, sulphate and neutral sulphite, is used for poor-quality offset

Rag Bonds' Superiority: There's no finer pulp for permanence and strength than that from new white No. 1 rags, though some hold alpha pulp is equally good. Pure cellulose, they yield a superior, soft, strong, flexible, extremely bright pulp and paper folding unusually well, with high bursting strength.

Rag bonds are more resistant to handling, stronger, with higher foldability, quality texture and appearance than chemical wood bonds. However, some of the latter, made 80-90 years ago, show

little deterioration.

Furnish: Basic fiber composition gives bonds tactile and other sensory effects. Common use of rag, or cotton linters (now used increasingly as rag latterhead substitutes), demonstrate the importance

of tactile appeal.

Wood chemical furnish, well beaten and hydrated, delivers a crackle and high bursting strength. Dyes produce popular blue-white shades. Only pure fibers remain after cooking the coniferous sulphite pulp, which hydrates more slowly than soda, requiring more fiber breakdown to develop firmness. Longer beating and hydration deliver a high fiber gelatin pulp-a harder bond with high bursting strength but lowered tear resistance-also crackle and good fold-

High grades have a crisp feeling, rattling and snapping when shaken, also structural stiffness and firm texture. Held up to the light, they look slightly but evenly mottled, unspotted, unspeckled, with no pinholes showing as in cheaper grades.

Sizing: There are three rag-cotton sizing methods: Engine - adding emulsion rosen in the beater, often specified for cheaper grades; Surface-spraying both sides before the web contacts the final drier rolls; Tub-making two applicaPhiladelphia



Hanging the AG show in Philadelphia

Harvey Simpson, first vp of the Artists

Guild of Philadelphia, and the Guild's corresponding secretary Kathryn L. Tyrrell, both freelance artists, at work hanging entries in the lobby of the Philadelphia Natl. Bank building. The show was held for two weeks.



Curtis ADs Grouped at a recent get together Curtis Publishing Co. party: Ken Stuart, art editor, Saturday Evening Post; William Fink, art editor, Ladies' Home Journal; tions, one by immersion into a starch or Frank Zachary, art director, Holiday.





Color print award to Benton Spruance

The Edward Stern & Co. Printers' Award

was presented by American Color Print Society to Benton Spruance, shown here with his winning lithograph, Angel with Freed Bird. At left, Richard N. Hood, president of ACPS, and at right, Walter G. Arader, president of Philadelphia/New York/Pittsburgh printing firm, Edward Stern & Co. The prize was won in the society's 22nd annual national com-

petition. Three hundred entries were judged. Seventy prints were chosen for a traveling art show to be circulated in this country and Japan.

Spruance's lithograph will become part of the Stern company's permanent collection.



Top prizewinner in outdoor category Atlantic Refining Co. poster won first place

in the gasoline and oil classification of the 29th National Competition of Outdoor Advertising Art, sponsored by the Art Directors Club of Chicago.

Credits: ADs Roger Cook and Tom Yerxa, Ayer. Artists David Corson and Godfrey How.

John Keely Bower

Longtime Chilton Co. AD, John Keely Bower, 83, died recently. With the firm since 1913, he retired as AD five years ago. Born in Lewisburg, Pa., he came to Philadelphia to study at Pennsylvania Academy of Fine Arts and worked for the Pennsylvania Railroad to put himself through school.



Tips on Acetates, Photo-Wax, Typehesives and Color-Aid

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departing June 15th to spend eight weeks in Europe



A. ROBERT HILLMAN, graduate of the Institute of Design, will depart 15 June 1961 to spend eight weeks in Europe. He will motor through seven European countries including Great Britain, France, Italy and the Benelux countries. Bob intends to make a comprehensive and original photographic study . which should prove to be of great interest in the field of promotional activities and the graphic arts. His portfolio will be available for viewing shortly after his return.

Requests for studies of specific subject matter should be directed to BAY STATZ, 612 North Michigan Avenue Chicago 11, Ill. Delaware 7-1399, before 30 May 1961.



Chicago AG top award Judges of the to Marjorie Hirano

15th Annual Exhibit of

Editorial and Advertising Art held by Artists Guild gave the Star Crystal Award to Playboy magazine artist Marjorie Hirano for her b/w illustrations in a brochure published by Illinois Committee to Abolish Capital Punishment. Daniel Czubak was AD/designer of the booklet. Hirano, a graduate of University of Hawaii, came to Chicago 3 years ago, studied at the Institute of Design and at the University of Chicago.

Fifty other awards, ranging from gold medals to honorable mentions, were named in the show which included over 100 pieces by AG members.

Judges noted: design and line were especially strong; experimental work rather than commissioned work proved the more exciting though the latter category comprised bulk of the show; too rigid art direction might be the inhibiting factor. Jurors were Jack Amon, vp/director art dept., NLB; Charles Mac-Murray, graphics mgr., Latham-Tyler-Jensen; Louis G. Redstone, architect/ painter/art patron.

AG president is Mary Abelson, Devenny Wood. Susan Karstrom Keig was exhibition chairman. James Brown was committee member in charge of judging.



great ideas of western man

Poster for an exhibition of ads

tries to convey the basic theme of the series. This was

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used for traveling exhibitions of Container Corporation of America's series, Great Ideas of Western Man.

Credits: AD/designer John Massey, CCA.



the GUILDEDGE for precise work the NORedge for close work

steel drawing board edges

for data check with your dealer or write





Fee and easy could be e aploye communications a boring

b oklet of instructions to records keepers b comes a humorous cartoon book exaining procedures in filing rooms, traffi to records center, decisions by records n anagement, inventory by records analist, scheduling.

Credits: AD Luther Weare, North American Aviation. Designer/artist Tony Miller. Cover in blue, with black-andwhite art with some overprint of red for deep purple effect. Body of booklet in red type, deep green and white art.







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Advertising and editorial illustration photography. Hawaii's top photographers directed by WERNER STOY CAMERA HAWAII, Inc.

206 Koula St., Honolulu - Cable:CAMHAWAII

Wild west B/w illustration and blue type, for fun with trade trade ads ads directed to engineers. These are for Benson-Lehner Electroplotter Model J described as revolutionary (so ... the spies), and the Machine Language Translator. B/w trade ads for Hartog men's shirts are based on broad

Credits: Benson-Lehner: AD Craig Protsman, Carson/Roberts. Copywriter Ken Sullet. Photographer Ken Whitmore. Typographer Monsen. Hartog: AD/copywriter Jack Roberts, Carson/ Roberts. Photographer Hal Adams. Typographer Ad Type.



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NOW... purchase only what you need— as little as an economical TWIN HALF* of the world's finest quality DRY TRANS-FER sheet... another PRESTYPE* first!

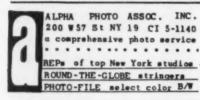
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Cover designer

Zoltan N. Kiss is Type Director at Ted Bates & Co. He's been with them for two years, having previously been a type director at Benton and Bowles and, for nine years, with J. Walter Thompson Co. He studied at Cooper Union, National Academy of Design, and under Hans Muller at Columbia University. He's a member of the Type Directors Club.

what's new

TRANSPARENT COLOR TAPES in 20 colors, 10 patterns and standard 1/32" to 1" width have transparent write-on, non-reflecting surfaces and non-oozing adhesive. De signed for use in preparing artwork slides, transparencies and overlays or drawings, layouts, graphs and maps Source: ACS Tapes, Inc., 217 California St., Newton 58, Mass.

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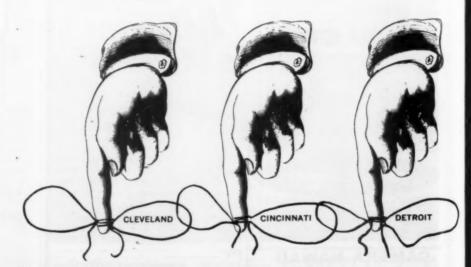
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VISUAL CONTROL SCHEDULING BOARD is described in illustrated 12pp. bookleshighlighting the system's flexibility, easy use and how to lay out or customize the board to suit particular needs. Write Memo Flex Division, 515 Bannock St., Dayton 4, O.

OZATRACE TRACING VELLUM combines a new waterclear, oilless, non-leakable, non-transferrable, synthetic transparentizing resin and 100% unbleached rag paper. Useable for type-on masters for white-print, letterpress or offset reproduction. Available in brilliant white, slightly green-tinted to prevent glare. Advanages claimed: Superior drafting surface, sharper reproduction, more even transparentizer penetration; good pencil



SEVENBIGREMINDERSFROM

"take"; use of drawing ink without skipping, feathering or spreading. Comes in 16-lb. weight, in 30", 36" and 42" rolls and in all cut sheet sizes. For literature, write Ozalid Div., General Aniline & Film Corp., 50 Corliss Lane, Johnson City, V. Y.

'ART IN ADVERTISING" explains techniques of color artwork, retouching, illustrations and mechanical key line drawings for various designs: posters, folders, envelope tuffers, game and package patterns, product development, etc. Presentation, with no charge, for classroom and group neetings, available from Bernard V. Malinowski, BVM Advertising, 559 Elliott St., Buffalo, N. Y.

of pegpoard display area, a table holding up o 500 lbs., storage space behind sliding doors. Hinged for easy assembly, it can be set up in less than 5 minutes, requires to tools. Pegboard-table colors optional. Lamp, sign and 2-ft. extension wing are extra. For further facts, write Jiffy Display Corp., 1962 Utica Ave., Brooklyn 34, N. Y.

cupping service covers more than 2,000 industrial publications in 54 foreign countries, with billings on a quarterly,

semi-annual or yearly basis. For particulars, write International Communications, Inc., 310 E. 71st St., New York 21.

FIR LEAD REFILLS packets, patterned after film tracing reproduction pencils, are now available for use with lead holders. Designed for tracings on polyester-based film, cloth and vellum, they afford density, clean microfilm and erasure without matte damage, it is claimed. Packaged in transparent plastic tube with hang-up cap, with refills coming in 6 density degrees of 11-66 FTR. Kit of samples and recommended-tests brochure obtainable by letterhead request to Drafting Research Dept., Joseph Dixon Crucible Co., Jersey City 3, N. J.

SLIDE RULE-PENCIL COMBINATION: The "Jeff-Ette" slide rule and mechanical drawing pencil, \$3.95, comes boxed in leatherette sheath. Rule face has A, B, C and D scales; sides have a 4" drawing scale divided into 32nds and a millimeter rule up to 10 centimeters. Rule multiplies, divides, squares and finds square roots; a small cursor unit has spring tension and fine hairline. The pencil-6" long, 7/16" wide and 3/8" thick—has pocket clip. For more information, write Alvin & Co., Inc., Palisado Ave., Windsor, Conn.

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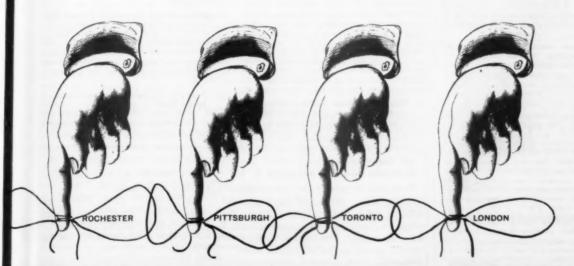




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bookshelf

The bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOK

A Book of Type & Design. Oldrich Hlavsa, Tudor Publishing Co. 498page, 2-color indexed edition of the Czechoslovakian compendium of 250 various-size Roman faces most popular in Europe and America is a cross-section from the foremost foundries and a practical manual and working specimen book of available book, periodical and jobbing types for typographers, type designers and letterers. Contents include many composition basics: Applying faces; letter-word spacing; leading; using boldface, borders, ornament; type-illustration blending; title pages; scripts; special fonts; emphasis; readability; capitals, layout; diacritical marks and illogical face combinations. \$12.50.

ANNUALS

225. New York Art Directors' 39th Annual of Advertising and Editorial Art and Design. Edited by Howard C. Jensen. Designed by George Elliott, senior AD McCann-Erickson, the book's 400 pp. 8x11½, illustrate the show's 474 pieces in b/w but brilliant color is used for slipcase, bindings, endpapers. Different second colors are used in various sections, colored dividers separate the sections. Editorial features include a program summary of the Fifth Visual Communications Conference, by Frank Baker, conference director. \$15. Also available, 38th Annual, \$15, No. 197; the 37th, \$12.50, No. 182; 36th, \$12.50, No. 185; 35th, \$12.50, No. 146.

214. International Poster Annual. Edited by Arthur Niggli. 505 outstanding current posters, 20 shown in full color, from 25 countries. Indexed. American selections number 37, take up 9 pages. Noted: continuation of international style trend observed in the last annual, emergence of large and important group of Japanese artists, "concrete" group in Switzerland. \$12.

215. The Penrose Annual, Vol. 54. Edited by Allan Delafons. The new edition of the British classic international source-book on the graphic arts has 120 pages of articles reviewing and copious b/w and color plates and inserts illustrating trends and developments in esthetics, economics, techniques, and industry. \$12.50.

220. The Picture Universe. U.S. Camera 1961. Edited by Tem Meloney. Includes a full color 4 ft. pullout view of Switzerland by Emil Schulthess, portfolios by Alexander Liberman (from his book The Artist in the Studio), Alfred Eisenstaedt, Roy Stryker (The Lean Thirties), William Klein (Rome), Harper's Bazaar (March 1960), Evelyn Hofer (The Stones of Florence), Vogue feature editor Allene Talmey on Penn, Irving Penn (Moments Preserved, from his book of the same title). Photography in Space. \$10.

222. Medern Publicity 1960/61. Edited by Wilfrid Walter. Examples from 28 countries, including some in eastern Europe. Most, from Germany, Japan, Sweden and the U.S. No separation according to origin, so interesting juxtaposition of varied concepts and styles in same category. More than 400 b/w illustrations, 70 in color. \$9.95.

223. Illustrators '60. Edited by Howard Munce.

Best of current American illustration, in a book designed by Lester Beall and published for the Society of Illustrators of New York. More than 350 selections by about 300 artists from around the country, for the SI 1960 show. Judges discuss

their categories. Articles by Harry Carter, George Shealy. Arthur William Brown. \$12.95.

PRODUCTION

 Advertising Agency & Studio Skills. Tom Cardamene. How to prepare art and mechanicals for repro. Detailed, illustrated. \$4.75.

208. The 4 Color Process Guide. Sure to become standard reference work for 4 color process reproduction. This 11x14 200 page book showing full range obtainable in print using the four process colors was ADed and designed by Louis Dorfsman, in collaboration with Harry and Martin Zelenko. Scientific, accurate, objective and orderly system for determining precise color wanted. Over 5600 large color patches, each almost two square inches. 3 and 2 color sections are included. Plastic viewer isolates patches for exclusive examination of one color against black, white, and process colors. Special introductory price, \$110 prepaid. 10-day trial period.

210. Bychreme 2 Color Charts. 1 and 2 color selection, prediction and control, from the artist's color choice through lithographic production. 59 sheets on offset paper and 59 sheets on enamel paper in a deluxe 3 ring binder. Each sheet shows a solid color patch and a solid oblack or solids of two compatible colors. Also: 12 screened monotone values of each of the two inks; 169 duotone patches showing precise mixtures of the two obtained with standard screen tints. 10640 monotones and duotones of color are shown in all. 49 round holes are punched in all sheets, acting as windows through which color and tone may be compared to art or lithographic press sheets. \$22.50. Domestic orders only.

216. The Grand Three-Color Blending Book.

Hans Geensalen. Unique guide. 50 12x12
p. letterpress and 50 pp. offset, in 1 edition,
show 2-color combinations with black, and 3 colors in various combinations—more than 10,000
shades of color. With each 3-color table are 4
design examples comparing effects a design has
in different color combinations and repro methods. Examples also show effects of overprinting and screening. Book includes information on
printing inks, production of posters in tempera,
choosing most suitable paper and screen, etc. \$45.

218. Color Swatch Book. Contains 500 pages of printing ink colors, with over 24,000 perforated color swatches for easy removal. One section is printed on coated, another on uncoated.

to facilitate exact matching. Designed for artists, designers, buyers and sellers of printing. Now you can avoid using silk screen, pastel, watercolor samples which printers and lithographers have difficulty in matching. Individual color sections can be reordered and inserted in this specially bound book. \$47.50 prepaid, 10 day money back guarantee.

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219. Lee Streamlined Copy-Fitting Handbook. Arthur B. Lee. Comes with the Lee Streamlined Copy-Fitting Gauge, made of Virylite, which fits into a pocket inside 2nd cover. The book has 32 pp of Linotype and Intertype faces with complete alphabets of all available sizes up to 18 pt. The gauge scale to be used for linear character count is indicated next to each alphabet showing. Many other aids included. Printed in 2 colors, 6x9 pp. \$4.95.

228. The Styles of Ornament. Alexander Speltz. Paperback edition of Dover's '59 book (David O'Conor's translation of 2nd German edition) presents 3,766 illustrations, representing ornaments' entire range from prehistoric to mid-19th Century times—all reproducable without permission or payment. \$2.25.

GENERAL

211. The Madisen Avenue Handbook 1961.

Paperback annual diary/directory lists corporate names, addresses, phone numbers and art-staff key buying factors among New York commercial art practitioners and consumers. Additional listings for Chicago, Detrolt, Los Angeles, Miami and San Francisco. In all, 24 categories are covered—from ad agencies and art supply houses, photographers and publications to TV-film producers, TV studios and stage—TV union affiliates. Each diary spread has room for write-ins and features a column of 22 expense items. \$4.

212. Commercial Art as a Business. Fred C. Rodewald and Edward M. Gottscholl. Revised and enlarged edition of the book by the late Rodewald, himself a commercial artist, originally published in 1954. Brought up to date—inculing statistics not available before—by Art Direction editor Gottschall. Contains latest information on markets, prices, practices, media needs, contracts. \$4.95.

224. Whe's Who in Commercial Art and Phetography. Director's Art Institute. Collection of lists of artists, photographers, agents,
studios, representatives, art buyers. The last category is broken down into ad agency, book publisher, magazine, business. Name, address, phone,
and specialty category listed for producers,
buyers. \$15.

226. Posing for the Camera. Hurriett Shepard & Lenore Meyer. Excellently written and illustrated "professional guide" presents know-how needed by creative models and director-photographers to function as working team. \$6.95.

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mimal glue solution, the other by running through a vat of sizing solution. Better grades are tub- or surface-sized or both.

Practically all rag or cotton bonds are ub-sized and air-dried. Leaving the Fourdrinier in web form, passing through he tub sizing, then between two rolls to liminate excess size, the paper is air-lied, re-wound, cut to proper width olls, calendered for final smoothing and lat-sheet cut.

Sulphite stocks are mixed in the seater. Better grades receive papernachine tubbing—substantial in many ases. Some extra-price grades are airiried, but most are machine-dried. Pulps are highly sized so that the paper surace is less absorbent, takes ink, moisure or staining without feathering or blurring.

Finish: Machine-manufactured bonds provide dense, hard formation and an even finish on both sides. Rag bonds have wove or laid formation and many finishes.

Regular finish is produced on the machine calender, then tub-sized and handled in the air-drier so as not to produce a cockle. Light cockle, cockle and extreme cockle finishes, always associated with quality papers, are produced during air-drying. Roll embossing machines and sheet platers provide antique, light super, super plate, linen, ripple, vellum, crash and hand-made finishes.

Watermarks: Most rag and top-grade bonds are watermarked, with many given a laid finish, just before stock leaves the formation wire screen. The mark or laid design is web formed by a wire-covered roll (dandy) riding on the wet sheet. Watermark lettering or design may be raised or wire-marked on the dandy, pressing into the soft, wet paper, or depressed or shaded into the roll's wire cover. Both mark types go on the felt (top) side, which has a more pleasing, easier-to-print surface. Nonwatermarked sheet area is generally wove but may be laid, with name or design combined with the laid mark.

Better-grade sulphite stocks are also water-marked in the same fashion, some with metal dandy marks, others with soft rubber rolls leaving the mark's character on the under side.

Colors, Weights & Sheet Sixes: Available in a wide color range, with white most general, bonds have these general gradescolors associations: Rag-standard pastels and goldenrod, with 50% and 25% rag available in white and 6 or 7 pastel shades, some including goldenrod; #1 Sulphite—standard and deep colors (white, ivory, grey, blue, goldenrod, pink, buff, green, canary, salmon, prim-

rose, cherry, russet, cafe, etc.); #2 Sulphite—standard colors, 5 or 6 pastel tints, bright goldenrod; #4 Sulphite—6 or 7 colors, mostly standard, including goldenrod; Safety Papers—gold, green, pink, gray, blue and buff; other CIS papers white, pastels, goldenrod.

Standard Sheet Sizes: 17x22 (basic size), 17x28, 18x24, 22x34, 24x38, 28x34, 34x44. Also 81/2x11, 1/2x13, 81/2x14 cur sizes. Most popular rag weights are 13, 16, 20, 24 and 32 lbs. Standard chemical woods weights are 9, 13, 16, 20 and 24 lbs.

what's new

CREPED PAPER TAPE in variety of colors with high tack, stain resistance, is C-659 Colored Crepe Paper Tape. It has a rubber based pressure-sensitive adhesive, is .008" thick. Details from Arno Adhesives Tapes, Inc., Michigan City, Ind.

SAMPLE REPROS of Spectratone process plates are available from California Art & Engraving Co., 2121 Allston Way, Berkeley 4, Calif. Used for letterpress color printing.

DIAZO-TYPE SENSITIZING SPRAY eliminates hand tracing, can be used on illustration which will be inked, air-brushed, water-colored, etc. without damaging original artstock surface, color or tooth. This is Trace, an aerosol spray that sensitizes most lightweight white or colored papers and illustration board for transferring vellum sketches and transparentized photos or stats onto illustration surface for final rendering. Details from West Reproduction, P. O. Box 2836, Ft. Dearborn Station, Dearborn, Mich.

LITHO PARCHMENT: 3 grades—heavyweight (55 lb.), light and regular mottled, and lightweight plain (sub. 12)—can be printed by any process and in full color. Special effects obtainable through vegetable stock transparency used alone or with other papers for use in advertising and business stationery. Details from KVP Sutherland Paper Co., Kalamazoo, Mich.

"HANDY-AIR" Blow Gun cleans and dries charcoal and pastel dust, eraser grit, rubber cement and ink also art supply drawers. Push-valve triggers air flow from whisper to heavy stream. Die-cast construction, hanging hook, light, leak-resistant, rust-proof body and nozzle. Attachable to any standard rubber or plastic air hose, but kit includes 6-ft. plastic hose with fittings. Further data from Foster Mfg. Co., Inc., Dept. A-1, 2850 Gravois St., St. Louis, Mo.



Instant Lettering brings you the finest, most meticulous lettering in the world instantly—by instantaneous dry transfer from type sheet to any smooth surface. Just press and it's there.

No trace of adhesive to sully artwork. Needs no equipment. Perfect on wood, paper, card, glass, metal, film . . . in fact any smooth surface. The right answer to the need for highest quality lettering for display panels, roughs, signs, labels, graphs, charts, TV cells.

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rub on letter with pencil . . . lift away sheet Send for sample and complete type chart

ARTHUR BROWN & BRO., Inc. 2 W. 46th St., New York 36, N. Y.











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PL 7-8295

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notype, Monotype, Ludlow, Foundry 30 Varick Street, NYC 13

AL 5-1770

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/RT REP WANTED—Excellent opportunity in large, ridtown, sales promotion art studio. Profit sharing salary or commission. Must have minimum of two years sales experience. Box 53, Art Direction, 19 W. 44th St., NYC 36.



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181 PHOTOGRAPHIC PRODUCTION SERVICES
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PLAZA 7-3988

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HABERULE

Box AD 245, Wilton, Conn.

SPECIAL BARGAINS in ART MATERIALS and ART BOOKS

"Friem's Four Pages," our interesting art newsletter...

FREE on request.

146

58 152

12



A.I. FRIEDMAN INC.

QUALITY ART MATERIALS

25 West 45 St., New York 36

CI 5-6600

Joe, write up this job ticket...it's another order from our ad in ART DIRECTION—it gets results!... call yukon 6-4930 at 19 w. 44 st. n.y. 36

99



by Stephen Baker



type - an art director's plaything

Art directors greatly influence typography.

If the illustration goes awry, the AD can blame the illustrator. If the photography is not up to par, he can blame his photographer. If the advertisement lacks originality, he can blame the copywriter. But when the typography is not what it should be, the art director—in most shops—must blame himself.

Typographical decisions are usually left up to the AD. Production men and typographers help, but usually they follow the AD's instructions, specific or general. Before the advertisement goes into print, the art director again has his chance to assert himself. The final product will have his personal stamp on it, more than anyone else's.

For this reason, the AD should be given full credit for good typography. Unlike the areas of illustration, photography or basic advertising ideas—where the final product may look good not because of but in spite of the art director (though such cases are rare) -such an occurrence is nearly impossible in typography.

The moving forces behind the current winners of the typography show are the art directors. It is their sense of design, imagination and verve that made so many outstanding typographical advertisements come alive. Not all advertisements display good typography. For that reason—just as for typography par excellence—the art director, too, should take the sole blame.

In the recent contest there was some material that lacked typographical sense. The art director seemed to be carried away by the possibilities. Today, there are over a thousand typefaces available for the asking. This can be a good thing. It also can play havoc with a design if type is used indiscriminately. Many typefaces do not necessarily make a design look more "interesting." Some of the most exciting designs used only one or two faces.

Type can be used for two basic pur-

poses: to establish atmosphere and/or to be read. In some of the advertisements, type which was supposed to be read was used only to establish atmosphere and nothing else. It was put there as an ornament at the expense of the advertiser's message.

In a few cases—though these were few and far between—the typography was interesting but the art director's use of type hurt the over-all look of the advertisement and hurt the illustrations. Some of the most beautiful photographs and paintings practically disappeared because of the typography.

But in most instances the typography helped the advertisements. Sometimes the type "made" the ad.

There is no limit to what one can do with a few alphabets and imagination. The inherent beauty of typefaces was only part of the reason why these graphic masterpieces looked so well. The way the typefaces were put together was the other reason. For that our hats go off to the art directors.



UNITED ENGINEERS

MELTZOFF

With a unique ability to portray the drama and scope of American science and industry, STANLEY MELTZOFF has raised the level of corporate advertising to a new high. This experience gained through years of working on national accounts such as the ad shown above, is available exclusively through Neeley Associates Inc., 45 West 45th St., New York, N. Y. Ask for Bill Neeley at CI 6-3660.

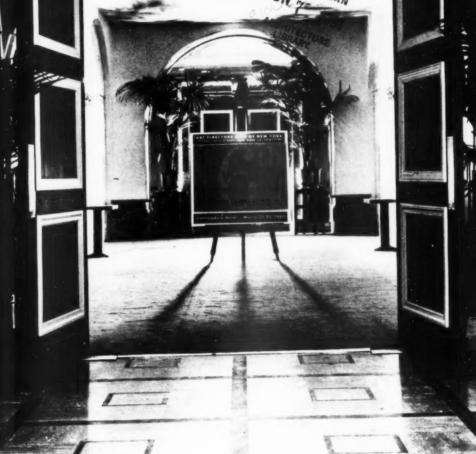


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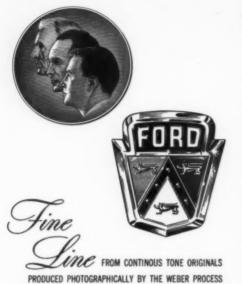


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171 MADISON AVENUE, NEW YORK 16, N. TELEPHONE: LEXINGTON 2-2695 Additional specimens mailed on request

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British Grotesk Condensed Italic 5

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING . OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIREC ORS

filtered listening . . .

How much stock can you put in what I'm saying if you don't think well of me?

That's a growing problem of the admen who want the mass market to listen to and agree with their messages. But, if recent Advertising Age survey is any index, admen's neighbors don't think too highly of admen.

The recent Visual Communications Conference (see summary in this magazine) aimed to help art directors get their message through to the consumer. The conference was concerned with how we listen, how to make ourselves heard, how to measure the effectiveness of our work.

But, assuming that a campaign was produced ideally by the standards reviewed at the conference, isn't all advertising heard through a filter of skepticism by non-admen. Most wouldn't recommend advertising as a career to a favorite nephew, for only 2% (tied for last place with manufacturing) consider it useful to society and only 5% think it essential to the national economy while 37% find it least essential. These are the attitudes of most audiences to which much advertising is aimed.

Wouldn't all advertising be more effective if consumer attitudes toward the institution of advertising were positive? Would it be a worthwhile project for art directors' clubs to join forces with other ad groups to help advertise advertising? It's time to win friends so we can influence more people.

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C ORS

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YOU'RE IN THE BEST OF HANDS AT COMART

While many hands can make light work, those of Abner Graboff make light work creative.

He can be reached at Comart. That's why top advertisers and agencies call Comart first when they need creativity in design, illustration, the complete package.

Comart Associates Inc., 8 East 52 St New York 22 N.Y.

PL 3-4130

SAVE ONE HALF ON THE WORLD'S BEST PRODUCTION*

LUCII

You save at least one half when you purchase a Lucygraf because there are no middlemen, distributors, discount arrangements or hidden mark ups. Every unit is sold direct to the customer from the manufacturer. There is only one price. This is the formula that has been selling Lucygraf all over the country. It is the reason we offer an unconditional 10 day money-back guarantee if you are not completely satisfied... because most Lucygraf customers order without ever having a demonstration.

Lucygraf customers include large Corporations, Universities, Agencies, Studios, and Freelance artists. Much of our sales success is directly due to the recommendations given by current Lucygraf owners... (to whom we say thanks). Read the specifications below and you will see how Lucygraf offers double the production capacity, plus rugged dependability at less than one half the price you would normally pay.

SPECIFICATIONS

LENS, Wollensak Raptar F4.5 (Same lens as in units costing \$300.00 more and up.); EIGHT DIAMETERS acaling range (calibrated settings for four times up and 4 times down); FOCAL PLATE 18" x 24"; COPY BOARD 17" x 23"; BELLOWS, heavy duty rollaway; LID fits flush, plano hinge; CABLE CONTROLS of vinyl covered steel strand; HOOD, grey vinyl, removable; DIMENSIONS, 42" stand up height to focal plate, floor area approx. 26" x 24"; CABINET of heavy ply construction beautifully finished in neutral beige.

*No other "luci" machine can out-perform Lucygraf! Instantset calibrated cable controls give more precision and sharper focusing control.



THIS IS THE FULL PRICE!

(Not just a monthly payment!)

198°°

MODEL A (As shown above.) Complete with lens and hood ready to operate.

EVERY LUCYGRAF IS SOLD DIRECT ONLY! with a 10-DAY MONEY-BACK GUARANTEE!

HOW TO ORDER

FULL PAYMENT WITH ORDER... \$198.00. We will ship prepaid in U.S.A.

PAYMENT PLAN...\$100.00 payment with order. Balance in two equal monthly payments (60 days). Send Bank Reference. Shipped F.O.B. Los Angeles. In California...add 4% Sales Tax



MODEL "B"...\$278.00 Gives an additional 172 sq. inches on both focal plate and copy board. Includes a 4 x 5" transparency holder in the copy board.

Pay one half with order on payment plan.

(\$139.00)

LUCYGRAF MANUFACTURING COMPANY 1929 N. Hillhurst Ave., L.A. 27, Calif.

business briefs

recession hits studios unevenly

1961 so far is the year of the squeeze. But not for everyone. For example, for the first two months average art studio billings were actually 6% ahead of 1960. Yet a great many studios were slow.

The extremes were fantastic. One studio is running at 45% of its 1957 level at 1961's start. Another at 485%!

Here are some of the viewpoints behind the extreme figures.

 "What recession? I can't keep up with all the work." . . . a scientific and technical illustrator.

"If only billings were down it would be bad enough, but we are actually doing some jobs at a loss... agency ADs are squeezing us to keep bills low... even after a job has been delivered, billed, paid for, we get calls for a credit."... this experience reported from three sources, all general studios with mostly agency accounts.

• "We are very busy... not a record pace or anything, but profitably busy." ... from a studio wit ha large design department and chiefly company rather than agency accounts.

 "We're swamped. Have been for three months. Mostly due to one huge job falling on us and one agency account being unusually active. Rest of our business is very much below normal."

Whatever patterns do emerge from the data gathering and the phone-inquiring done monthly by CAM Report are loaded with qualifications.

Generally, studios with strong design services and less reliance on agency accounts are faring better.

Generally, the billings squeeze and price squeeze seem tightest in New York. Some West Coast sources report increased budgets. Wait-and-see attitudes come from the Midwest.

In media: national print media may be cut back the most, thus accounting for the slump being felt most in New York.

When will it end? An early April spot check of major ad agencies found many of the biggest very quiet. ADs you couldn't reach on the phone now have time for long chats in their unusually clean rooms.

Whatever signs are visible point to a continuance of the present squeeze for many studios and free lance artists.

2 from ZAPF

Here are two of the most recent faces from the deft, discerning hand of Europe's leading type designer, Hermann Zapf: distinctive but without any precocity, quietly authoritative.

Optima

Zapf's latest letter: an exquisitely simple, strong yet sensitive sans-serif, with fine harmony and a subtle balance between thick and thin strokes.



ABCDEFGHIjklmnopqrst
Optima regular, 8 to 48 point

UVWXYZABcdefghijklm

NOPQRSTUvwxyz12345 Semi-bold, 8 to 48 point

Please write for specimen sheets of these outstanding new typefaces.

Melior

Unusually versatile, with great individuality and strength in stroke and serif; suitable for fine reproduction in all printing methods.



ABCDEFGHijklmnopqr

STUVWXYzabcdefghij

KLMNOP Qrstuvwxyza

BCDEFGHIJKImnopqrstu
Bold condensed, 12 small to 60 point

AMSTERDAM CONTINENTAL TYPES & GRAPHIC EQUIPMENT, INC. 268 Park Avenue South, New York 10, N.Y. SPring 7-4980





VERMILION

...and YELLOW, MEDIUM GREEN, LIGHT TURQUOISE BLUE, LIGHT match the other AAAA COLORS.

Fast drying • Non-streaking Always fresh and ready-to-use

4" x 4" Tube ... 45¢ each. Designers sets 26-7, 26-13, 26-26 at your Artists' Material Dealer.



460 West 34th Street, N. Y. 1, N. Y.

Transparency Duplication. The key to good duplication is to produce a duplicate that requires little or no retouching. A retouched dupe may look good when viewed on a light box, but when the engraver gets it on his separation camera, he shoots through this retouching and the defects show up. Prices: 11 x 14 - \$60. 8 x 10 -\$40. 5 x 7 - \$35. 4 x 5 - \$30.

Creative Duplication. Radical as well as subtle changes are possible in duplicating: Our technicians, with your guidance, will use screens, filters and other controlled mechanical or chemical methods to gain exciting effects. You can even salvage "impossible to reproduce" originals; and you can introduce a misty effect, intensify colors, make corrections-all without harming the original. Price: \$40 plus an hourly rate of \$15.

35mm or 21/4 x 21/4 up to 4 x 5 or larger. Small cameras are great for location photography, as well as for certain studio shots. However, the engraver and your client prefer to see and work from 4 x 5 or larger sheet film. The reproduction-type enlarged transparency, pioneered by AUTHENTICOLOR, is just as good as large sheet film shot in the camera. Prices (enlarged to): 8 x 10 - \$40. 5 x 7 - \$35. 4 x 5 - \$30.

Under Glass or Between Acetate. This method drastically reduces engraver's stripping charges. We can either assemble original "in focus" chromes, or supply duplicates to scale and assemble between glass or acetate. That way you can supply your engraver with a "one shot" assembly instead of several art or transparency units. Prices: \$40 per unit if duplication is required-includes positioning. \$15 per unit for positioning your originals. Retouching, silhouetting, etc., on quotation.

Photo Composition. This process is fast becoming one of the art director's most creative tools-and saves hundreds of dollars on engravings. He can, for instance, shoot background pictures in Europe (or buy stock), then photograph models in the studio. We then take his two originals and combine them on one piece of 8 x 10 film-just like the entire shot was taken in Europe, and with no black lines. Price range: \$50-\$75 per unit. Authenticolor Inc. 525 Lex. Ave. MU 8.4260



A Short Interview with Ben Franklin, Printer.

INTERVIEWER: Mr. Franklin, how do you look upon your work as printer in Philadelphia?

B. FRANKLIN: He that has a trade has an Office of Profit and Honour.

INTERVIEWER: Do you feel you worked pretty hard at printing?

B. FRANKLIN: Drive thy business or it will drive thee, I always say. Or, you might put it, keep thy shop and thy shop will keep thee.

INTERVIEWER: How do you account for people still buying bad typography when there's a good ATA shop in almost every city?

B. FRANKLIN: Where sense is wanting, everything is wanting.

INTERVIEWER: After people have been burned once with bad jobs, they do go ATA.

B. FRANKLIN: Experience keeps a dear school, yet Fools will learn in no other. Or, Being ignorant is not so much a Shame, as being unwilling to learn. And certainly in the printing trade particularly, promises may get thee friends but non-performance will turn them into thy enemies. My ATA friends keep their printing promises.

INTERVIEWER: What do you consider the true economy of ATA work?

B. FRANKLIN: Well, what's well done is twice done and 'tis a well-spent penny that saves a groat.

INTERVIEWER: Have you an opinion on the Advertising Typographers Association of America, Inc., or more familiarly, the ATA?

B. FRANKLIN: I hope to smoke a pig if I haven't! Masters, all of them. Master craftsmen. And as my buddy, Poor Richard, put it, "The eye of a Master will do more work than his Hand."

INTERVIEWER: You started the Saturday Evening Post?

B. FRANKLIN: That's what they say. If I'd a been a little smarter and had more time, I'd a started the ATA, too, back in 1729. A good typographic association would have been right down my alley.

INTERVIEWER: One final question. Have you any inspirational message for our ATA members?

B. FRANKLIN: Here's one I just thought up, "Resolve to perform what you ought. Perform without fail what you resolve." Pretty neat, eh?

INTERVIEWER: Thank you, Ben Franklin!

It pays to set type right

MAY WE SUGGEST

call to the nearest member of he Advertising Typographers Association of America

EXECUTIVE OFFICES:
461 Eighth Avenue New York 1, N.Y.
AKRON, GHIO
The Akron Typesetting Co.
ATLANTA, GEORGIA
Higgins-McArthur Company

BALTIMORE, MARYLAND

BOSTON, MASSACHUSETTS The Berkeley Press Machine Composition Co. H. G. McMennamin

CHICAGO, ILLINOIS J. M. Bundacho, Inc. The Faithorn Corp. Hayes-Lochner, Inc. Runkle-Thompson-Kovats, Inc. Frederic Ryder Company

CINCINNATI, OHIO The J. W. Ford Company

CLEVELAND, OHIO Bohme & Blinkmann, Inc. Schlick-Barner-Hayden, Inc. Skelly Typesetting Co., Inc.

COLUMBUS, OHIO Yaeger Typesetting Co., Inc. DALLAS, TEXAS

DAYTON, OHIO
Dayton Typographic Service
DENVER, COLORADO
The A. R. Histophield Proces

The A. B. Hirschfeld Press Hoffund-Schmidt Typographic Service DETROIT, MICHIGAN Arnold-Powers, Inc. The Thos. P. Henry Company George Willens & Company

INDIANAPOLIS, INDIANA
The Typographic Service Co., Inc.
KALAMAZOO, MICHIGAN

Manoney Typographers, Inc.
LOS ANGELES, CALIFORNIA
Ad Compositions, Inc.
Advertisers Composition Company
Blach Type, Inc.
Nicholas-Preston Company

MILWAUKEE, WISCONSIN Arrow Press, Inc. MINNEAPOLIS, MINNESOTA Dehl & Curry, Inc. Duragraph, Inc.

Duragraph, Inc.

NEWARK, NEW JERSEY
Barton Press

William Patrick Co., Inc.

NEW YORK, NEW YORK
Ad Service Company
Advertising Agencies Service Co., Inc.
Artintype, Inc.
Associated Typographers, Inc.
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Central Zone Press, Inc.
Central Zone Press, Inc.
Composition Service, Inc.
Diamant Typographic Service, Inc.
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Chisal College Typographers, Inc.
Chisal Clean Typographers, Inc.
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Tryographic Service Co.
Kurt H. Volk, Inc.
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Watter T. Armstrong, Inc.
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Progressive Composition Compeny
Typographic Service, Inc.
PITTSBURGH, PENNSYLVANIA
Devis & Warde, Inc.
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Paul O. Glessy, Adorafters, Inc.
ROCHESTER, NEW YORK
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Griffin Brothers, Inc.
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Warwick Typographers, Inc.
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Conger & Beatty. Limited

letters

delighted . . . however . .

On Film, Incorporated, is delighted that the Bufferin commercial we produced for Y & R won a Gold Medal for its Art Director, Steve Frankfurt. However, we would like all and sundry to know that your credit "Production Company: On Film—Tom Ford" is incorrect. Tom Ford was Y & R's producer on this assignment. While he's a fine and capable person and he works with us frequently, he is not associated with our firm.

Morton Schaps, Television Sales Director, On Films, Inc.

oops . . .

We notice that on page 62 of February Art Direction pictures 11 and 12 were transposed, thereby giving Ernst Haas incorrect credit. . . .

> Inge Bondi, Magnum Photos, Inc.

booknotes

REALITY IN ADVERTISING. Resser Reeves. Alfred A. Knopf, Inc., \$3.95.

Opinionated, contradictory and tending to belittle creative admen, this hardheaded dissertation warrants ADs' attention. Ted Bates & Co.'s board chairman originally composed it as an agency promotion piece. It's credited with helping Bates land a multi-million dollar account.

It measures big-advertiser packaged goods only, stressing TV where it speaks authoritatively because this fifth largest U.S. agency, famous for animated TV diagrams, puts 3 out of every 4 clients' dollars into video.

His chief point is USP (Unique Selling Proposition) or direct persuasion claim. (Other agencies call it consumer benefit, reason why, purchase proposition, etc.). Only 1 ad in 5 now follows USP, he states. Give a gifted product a USP, get its story straight through research, then pour it on, is his prescription.

He grudgingly concedes brand imagery (subconscious persuasion) importance, and wisely advises the obvious: USP and PI make a hard-to-beat combo, so surround claim with feeling.

Think of USP, he suggests, not as a tight, closed verbal structure, a static word pattern, but as something consumers take out of an ad. It's an end result, what comes through, what's played back.

(continued on page 42)

Another Huxley House First

We can look back to a good batting average in forecasting typographic trends. The type faces we first introduced, then obscure, today are some of the most popular tools in typography. Again, we have picked a winner. Recent years have rarely produced another type family with as much inherent versatility as Trump Imperial. A thoroughly practical letter. rooted in the classic, it is truly modern in concept and design. The text

weight is normal, its companion oblique rather than italic. A Semibold and Bold provide the accents. A shaded "Gravure" ends the quest for the decorative. It is available on the linotype. We are preparing the first American showing. As soon as it comes off the press it is yours for the asking .reserve now!

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PHOTOMECHANICAL TONE LINE BY EDSTAN 75 WEST 45 ST CIRCLE 5-6781 N.Y.



calendar

hrough June 5... Bourges '61 (formerly at ociety of Illustrators), artwork prepared for pro with Bourges process, High School of it & Design. 57 & 2nd, 9-3, Mon.-Fri.

rough June 30 . . . STA's 34th Annual Degn In Chicago Printing exhibit. Art Institute.

J. ne 1-25 . . . Seattle ADC's 12th. Art Museum.

J. ne 3-10 . . . 3rd Annual Sunday Painter's ompetition, Brooklyn Arts Gallery.

ne 3-10 . . . Wash. D.C.'s 12th, Statler. wards dinner dance, June 3.

ne . . . Rochester's show.

ne 5-16 . . . Artists Guild of Chicago, 3rd nual Exhibition, Visual Arts Center.

ne 6-9 . . . 11th Lithographic Awards Comtition, Warwick Hotel, New York.

ne 10 . . . Omaha Artists/ADs' 5th annual.
June 15 . . . Paintings by Dutch artist Willem in Konijnenberg. R. I. School of Design.

ne 1-15 . . . Julius Herr, oils. June 16-30, John tt, oils. Studio Gallery Workshop. N.Y.

7 wrough June 17 . . . Marjorie McKee, paintigs. Smolin Gallery, 230 E. 80 St.

J no 12-16 . . . 8th Annual International Advirtising Film Festival, Cannes.

J ne 18-24 . . . International Design Conference in Aspen, "Man/Problem Solver."

July 1 . . . Deadline, ROP Color competition, sonsored by Editor & Publisher, and Americm Assn. of Newspaper Representatives. Awards luncheon, Sept. 26, Biltmore, N.Y.

Sapt. 15-17 . . . Eyes West, 1st Annual Conference of West Coast Artists & Designers. Monterey peninsula, 120 mi. south of San Francisco. Sponsored by AD and Artists Club of San Francisco, University of Calif. Extension, ADLA, other western AD and artists clubs. Details, Dept. of Conferences, Univ. Extension, 2441 Bancroft Way, Berkeley 4, Calif.

October . . . Jacksonville ADC show.

Oct. 1-15 . . . Birmingham's annual, Art Museum.

Oct. 10-13...DMAA convention, Statler-Hilton hotel, New York.

Nov. 17... Preview, Philadelphia ADC's 26th Annual. Philadelphia Museum College of Art, Broad & Pine Sts. Closes Dec. 30.

Nov. 20 . . . ADCC's 29th Awards Dinner.

Chicago Art Museum . . . June 14-July 23, Max Ernst, retrospective. Assembled by Wm. Lieberman, Museum of Modern Art.

Contemporary Arts Center, Cincinnati Art Museum . . . Through Aug. 10: Interior Valley Competition, sponsor, Fleischmann Fdn.

Gallery 303. The Composing Room . . . Exhibit by Swiss ad agency Gerstner-Kutter. June 6-30.

Mead Papers Library of Ideas . . . June 5-23, Financial Communications, 230 Park, New York. In Chicago, 20 N. Wacker Dr., House

Magazines, to June 16.

Metropolitan Museum of Art... Opening June 2, at The Cloisters, Ft. Tryon Park, 12th Cent. Apse from Fuentiduena, Spain. At 5th Ave. & 82nd, June 21-Sept. 11, Musical Instruments of 5 Continents; June 30-Aug. 20, Paintings from Private Collections; through the summer, at Costume Institute galleries, 18th & 19th Cent. costumes.

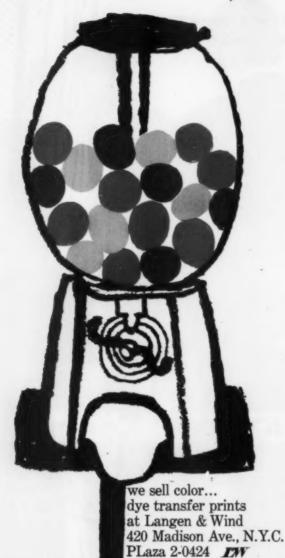
Museum of Modern Art... Through Sept. 12, Futurism, comprehensive survey incl. 125 paintings, etc. June 1-Aug. 6, Boccioni Drawings & Etchings. June 6-July 9, Richards Memorial Research Laboratories. June 9-July 9, Mrs. Lavid M. Levy collection.

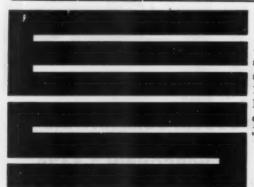
School of Visual Arts . . . May Annual exhibit coen through June 16 MTW 10-9, Th., Fri., 10-4.



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JEC Report

mediation report

Complainant: Complainee: The problem:

Men's fashion artist. Men's fashion agency. Charge of unethical practices made by artial

practices made by artiagainst agency: failur on the part of the agenc to pay artist for worordered.

The panel:

First meeting: 1 art d rector, 2 illustrators, fashion illustrator.
Second meeting: 2 ardirectors, 2 illustrator.
1 fashion illustrator.

The panel opened the hearing be reading correspondence from the artist and the agency. The artist them submitted the original sample that was chosen by the agency for the work involved.

Due to a misunderstanding as to who had the original art work, it could not be shown at this meeting. It was later arranged for the panel to see the art work at the Society of Illustrators, with agreement of both parties.

The agency admitted that they did not give the artist a purchase order, but also stated that the work in question was not speculation, but a definite order. The agency stated that it has corrected this oversight about giving orders and now does so.

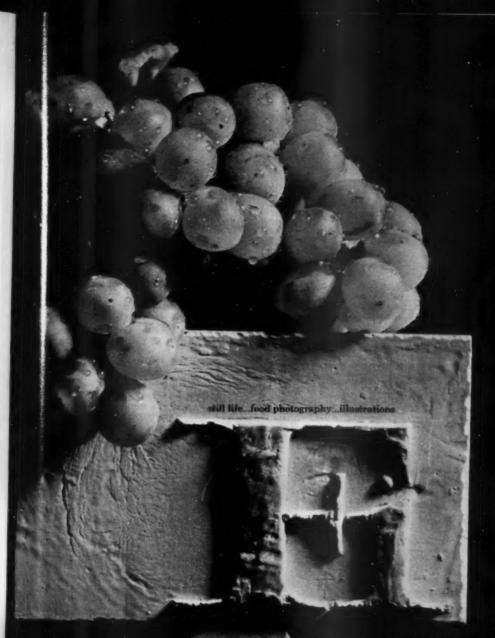
The panel reminded the agency that since it had submitted the work to its client, it was as much as an admission on the agency's part that the work was acceptable. The panel read several clauses from the Code of Fair Practice.

The artist then took the floor to state his case.

It was decided to adjourn the meeting until the finished art could be found and presented to the panel. This was agreed to by both parties.

The panel, in a discussion later, after viewing the art work, decided unanimously that the agency was definitely passing the buck. It had ordered something that the client evidently did not want. The panel also agreed that the work involved was up to the caliber of the sample submitted and that the artist should have been paid for the work. Following this recommendation the parties involved agreed to get together and work out an adequate compensation.

S. Binford Valentine, Secretary, JEC .



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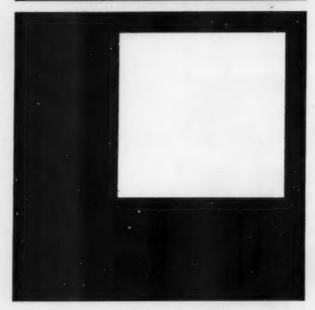
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DIRECTIONS INC. / THREE EIGHTY FIVE MADISON AVE. / NEW YORK 17, N. Y. / PLAZA 2-576

what's new

ART-PACK CUPPING SERVICE's first edition of 24 8½" x 11" pages includes 450 illustrations in 16 categories. Similar subjects are grouped on one side of reproduction sheets for convenient filing and easi reference. Available at \$4 from Color Shinn, 721 Union St., Indianapolis 2, Ind.

RODAK MAGNETIC TAPE on triacetate bas, packaged in rolls 1/4" wide in standa: I lengths, will be supplied for profession I and amateur sound recorders throug I Kodak's photographic dealers. Distribtion starts later this year, according Eastman Kodak Co., 343 State S, Rochester 4, N. Y.

products of Bar-Ray and other manufaturers (photographic sinks, temperature and timing controls, valves, foot switches, tanks and contact printers) have been made available through graphic arts distributors at full trade discounts by Time O-Lite Division, Industrial Timer Corp., 1407 McCarter Highway, Newark, N. J. Price lists and customer literature on request.

ATTACHE CASE with leather handle, ginger vinyl-coated simulated leather sides, opens to show prospects a flip-chart sales presentation with Multo-ringed loose-leaf heavy tag stock pages, printed in from 2 to 17 colors, liquid laminated for longevity. Pocket at bottom of binder holds presentation materials and product samples. Write Sloves, 601 W. 26th St., New York 1, N. Y., for further information.

DRAFTING MACHINE (MG22) import accommodates drawings up to 38" x 50"; utilizes American machines' band-pully principle and is built to standard dimensions. For more data, inquire Pasadena Technical Supply Co., 789 Raymond Ave., Pasadena, Calif.

PICA MODEL FOTO SKALER, \$4.95, is a high-visibility reduction-enlargement device of tough, clear .015 acetate, 10" x 15" overall, with actual grid area of 54 x 72 picas (1 pica increments). A swinging Range Finder sets up determined sizes in superimposing grid over photo or art, cropping, etc. Pica graduation determines depth any given width requires or vice versa. Sold only by mail direct from Elizabeth Edge Studios, Dept. 5, Pittsford. N. Y., postpaid and insured. (Available with Inch model at \$8.95).



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When the visual's big and the budget isn't...

When the budget's small, create big effects out of sheer genius. (Yours, naturally!) Start with Atlantic Pastel Offset, in one of six sparkling shades, and add one or two translucent inks. Well-chosen color combinations, artfully screened and overlapped, as shown on this insert, produce extra colors without extra impressions!

You can depend on Atlantic Pastel Offset for clean impressions; ink behaves beautifully on its uniform, well-closed surface. Ask your Eastern Franchised Merchant for samples of the six like-sided shades and matching cover stock, all in distinctive Suede finish. Or write us direct — on your business letterhead, please — for free samples and artist's sketch pad.



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EASTERN FINE PAPER AND PULP DIVISION STANDARD PACKAGING CORPORATION * BANGOR, MAINE

This is Eastern's Atlantic Pastel Offset, Daffodil Yellow, Basis 70, Suede finish. Other colors: French Cream, Mistie Blue, Smokie Gray, Dustie Pink, Ocean Green.

production bulletin

Graphic artists and printers are dissatisfied with the average paper merchant's color stocks, want new ideas that will help them use color more effectively, according to DuPont's latest D/CP (Design & Colored Paper) promotion, a mail survey report. Of 1,018 respondents, 54.5% were manufacturer-agency ADs, artists or production execs; 20.9% were publishers or printers; 6.7% freelance artists-designers; 2.7% package designers, and the remaining 15% mostly art instructors . . . An example of designing creatively with colored papers (another DuPont D/CP promotion) is a 4-season calendar created by Edward G. DeMartin.

Is it faster? Does it show finer grain and sharpness? Are colors better? Are its lower contrasts desirable? How does it act in sun, shade, haze, with floods or electronic flash? These and other queries about Eastman's new hi-speed Kodachrome II color reversal film for daylight are answered in the May Modern Photography.

Paper: Lyric, Roundelay, Sonnet and Ballade, new Minstrel greeting papers ranging from Sub 20# to 82#—vellum, embossings, fancy finishes, and utility sheets—are presented in a swatch-book mailer from Champion Papers, Hamilton, O. . . . New York & Pennsylvania's lightweight letterpress stock minimizes bulk for economy stuffers; in basis weights down to 28 lbs.

1848 Traditional joins Beckett Paper Co.'s fine paper line; an easy-on-the-eyes natural white, in 70- and 80-lb. book weights, 65- and 80-lb. matching cover weights, vellum and 14 fancy embossed finishes; samples, brochure and folder from Beckett, Hamilton, O. . . . #19, Beckett Sample Packet series, offers 13 printed productions, from catalog cover to mailing cards.

Eagle-A L'Aiglon text and cover weight samples and 10 original designs, from American Writing Paper Corp., Holyoke, Mass., comprise Thought Starters, #2 in idea specimen portfolio series . . . Lithoed on Shenandoah text is Second Civil War Centennial folder, from Standard Paper Mfg. Co., Richmond, Va.

Pericles Opaque text, cover and bristol are described in a 4-page 80-lb. cover stock folder, featuring a full-color reproduction of the Parthenon, offset printed from a 35mm transparency; from Mohawk Paper Mills, Cohoes, N. Y. . . . 7 bristol cover-index samples are contained in the #15 Eye-deas hit from Crocker,

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CLIP BOOK Of Line art

as a Bonus Gift along with a Trial Subscription



THREE CLIP BOOKS – 32 one-side 5x8" pages – 20 ready-to-paste proofs of "Sales" situations – 14 art proofs of "Crowds" walking, cheering, etc. – 18 "Announcers," newsboys, town criers.

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art director: HERB ACKERMAN

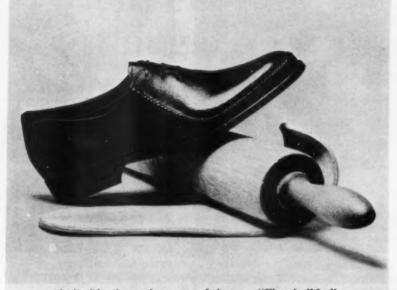


agency: GREY ADVERTISING AGENCY, INC.

client: COMMONWEALTH SHOE CO.

photographer: ELBERT BUDIN

black & white retouching: ARCHER AMES ASSOCIATES



tenderized leather...the secret of that new "Flexaire" feeling

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dye transfer, type "C" ektacolor, flexichrome and black & white prints, involving the use of bleaches, dyes, electronics, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by ARCHER AMES ASSOCIATES, INC., 16 E. 52 St., N. Y. 22, MU 8-3240 Contact: Archer Ames, Leon Appel, Jim Benson for your copy of "Fundamentals of Retouching" for Art Directors.

Burbank Papers' Linton Div., PO Box 601, Fitchburg, Mass. . . . Economical use of Glatex 80# for a recent Philco Courier Satellite booklet is described in a 4-page case-history folder from P. H. Glatfelter Co., Spring Grove, Pa. . . Color-on-colo "Perspectives in Nature," lithoed in colors on Curtis Tweedweave Cover Base 65, with layout by David White, of Bab cock, Romer, Carberry & Murray, are being distributed by Edward Stern & Co., Philadelphia.

Its daily writing paper-specialty sheet production is upped 50%, reports Kim berly-Clark Corp.'s Neenah Paper Div. following installation of a new machine producing a complete range of cottor content and mixed wood-cotton fibe grades, especially lighter weights . . . nev lightweight printing and offset paper are now being made by Scott Paper Co.' Southern Div., Mobile, Ala., as a result of its investment in Scott Mobile #9 a high-precision paper machine . . . Scott sees 25-30 more new web offset presses operating in 5 years, 15-20% increases in offset printing each year through '65 .. Appleton Coated Paper Co. has expedited housing, trimming and packaging operations at its Appleton, Wis., plant with the addition of a new 100' x 100' building . . . Glosscoat, from Interstate Folding Box Co., Middleton, O., is an on-machine cast clay-coated boxboard in white and 10 pastel shades and in heavier calipers up to 36 pt. Not an overwrap or lamination, it requires no overprint varnish, won't crack or peel, even when folded at 180°. Heretofore, cast coateds have been limited to paper, with high gloss coated boxboards available only in white and light weights.

Typography: New showings of Solemnis, a Berthold titling face, and Firmin Didot roman, italic and bold, both cast by Ludwig & Mayer, Frankfurt, Germany, and Standard italic and medium italic are offered by Amsterdam Continental Types & Graphic Equipment, Inc., 276 Park Ave. S., N. Y., 10 . . . Card Mercantile, long absent from its catalog, now available in cap and figure fonts, 6-30 pt., from ATF. Specimen sheets obtainable from Jan van der Ploeg, type design head, 200 Elmora Ave., Elizabeth, N. J. ... ATF's Typesetter, photo-mechanical system is described in a 12-page booklet from Dept. 91P . . . Gay antiques and ornates announced by Typefounders, PO Box 11313, Phoenix 17, Ariz.

Akzidenz Grotesk, European sans serif design heretofore unavailable here, is shown in an Aaron Burns-designed booklet from the Composing Room, Inc., 130 W. 46th St., N. Y. 36... A new school-Baltimore Typographic Institute, 407



Labels printed on Newton Falls' new WhiteMost paper stop the show on the market shelf—cold! The brilliant high-whiteness of WhiteMost is deftly coated one side for double duty—to please the most critical buyer of label paper...to stop and show the shopper. Hail the arrival of WhiteMost! It beautifully sets the stage for saleswinning color, art and package design.

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E. Saratoga St., Baltimore 2, Bruno Woernle, director — offers accelerated printshop courses . . . Its array of ad and book faces is featured in a 16-page 6" x 12" brochure from VėM, 507 Kings Highway, Bklyn. 23, N. Y. . . . Another Davison Calligraphic heepsake—a Reinhold Niebuhr quote—may be had from Photo-Lettering, 216 E. 45th St., N. Y. 17 . . Combination type selector and silk screen acetate color chart for film titles, charts, flip cards and packaging typography offered by Hot Press Co., 2 W. 46th St., N. Y.

FotoRex 311, a 6-lb. photographic typesetter with automatic developing tank, requires no art layout, photo processing, darkroom developing and operating experience. From Electro-Rex Corp. of America, 387 Park Ave. S., N. Y.

Production notes: A fast-drying, paste-type plastic silk screen ink for cellulose acetate use is available from Schwartz Chemical Co., 50-61 2nd St., Long Island City I. N. Y. ... Photopainting or using light and optics to create abstract multi-color, free-flowing forms in any size on color negatives for murals, transparencies or framed art, have been developed by Francis Oliver and Donald Gray; displayed at Photopainting Galleries, 11 W. 42nd St., N. Y. . . . For controlling color register and keeping paper conditions stable between color runs, pucker-stringless plastic skid covers that come down to the floor are now available.

Sun Chemical Corp.'s '60 annual report for stockholders was made into a "showcase" of varied Sun products: Xan-Foam packaging material, Facil-Fab cover, printing inks, chemicals, coating and impact paper. Designer: Robert W. Marien, director, Sun Adv.—PR.

An all-in-one (litho, letterpress, flatbed rotary and wraparound) press for l- and 2-color jobs was recently previewed at Heidelberg showrooms . . . Wetshot photographic film for fast photo screens are detailed in a mailer from Ulano Products, Inc., 610 Dean St., Bklyn. 38, N. Y.

New Ansco products are (1) VeeCee, medium-speed, variable contrast projection paper offering image tone approximating that of Cykora paper; (2) reversible Anscochrome color film, in 3 sizes -547 (35mm, 100' and long rolls), 747 (70mm long rolls) and 647 (sheet film and long rolls); (3) Anscochrome and Super Hypan roll films, in 25-roll packages in 4 sizes-120 and 35mm, respectively . . . A mechanical negative that looks and cuts like a stencil but works like a film negative, from Polychrome Corp., Yonkers, N. Y., is designed for preparing negatives directly on typewriter or with a drawing instrument . . .



Al Parker

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I know an art executive who is the most patient of men. Yet even he used to blow his top when he had to waste valuable time on jobs his assistants should be able to handle . . . correcting the mistakes of his young hopefuls . . . educating his staff in fundamentals.

Now he has learned to do this: He leaves the education to us—to Al Dorne, Norman Rockwell, Jon Whitcomb, Austin Briggs, and the rest of us who founded and run the Famous Artists Schools. His staff members do their learning by mail, at home, after hours, on their own time.

More than 20% of our present students were already working artists when they enrolled. Now, they are getting the grounding in fundamentals which they

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You can make your staff more valuable to you—and to themselves. Encourage each of them to mail this coupon or write to us. (And if that doesn't work, tell them you'll mail it for them!)

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films for club programs

(Editor's note: The following list of films and slides is being serialized. Names and addresses of distributors, explaining the code letters at the end of each listing, appeared with the first installment in December 1960, will be repeated with the last installment.)

COLOR DANCES #1. 8 min. Silent. \$10. A Jim Davis film of rhythmically flowing color patterns against b/w backgrounds. Fl.

COLOR DESIGNS #1. 7 min. Silent. \$6. Tapestry created by light reflections & color filters. C16. COMING SHORTLY. 4 min. B/W. \$4. Satire on movie trailers. C16.

COMPOSITION IN BLUE. 1 reel. \$7. Color abstractions to Nicolai's Merry Wives of Windsor. MMA.

THE CRY OF JAZZ. 35 min. B/W. \$20. Controversial film, made by Chicago's Negro intellectuals, protests the death of jazz & Negroes' sufferings in America. C16.

CUBISM. 17 min. \$12. An exploration, including Gleizes, Gris, Leger, Picasso & Braque paintings. C16.

CUCKOO WALTZ. 7 min. B/W. \$7. Cinematic prank uses doctored newsreels & camera tricks to debunk conformism, with Limehouse Blues tune juxtapositioning melody & images. C16.

DANCE CHROMATIC. 7 min. \$10. Fusion of sensuous dance & abstract paintings. C16.

DANCE OF THE SHELLS. 13 min. B/W. \$10. Photographic essay in nature's aesthetics. C16.

A DANCER'S WORLD. 30 min. B/W. \$17.50. Discussion of the dance as a creative endeavor by Martha Graham; directed & photographed by Peter Glushanok. RFL.

A DAY IN THE COUNTRY. 37 min. B/W. \$20. Director Jean Renoir's close study of his father's canvasses is reflected in this De Maupassant tale picturization. CFI.

DESISTFILM. 7 min. B/W. \$8. Adolescent party

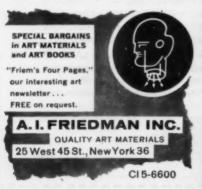


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Bourges introduces (1) 5 Designer Colortone overlay-adhesive sheets in teal, terra cotta, olive, chartreuse and mauve; (2) White Solotone sheets for phantoming backgrounds; (3) Solotone continuoustone, transparent black sheets with removable coating for photo retouchingall 10" x 121/2", 121/2" x 20" and 20" x 2 . 3 automatic printing units from Rex-Rotary Dist. Corp., 387 Park Av. S., N. Y. 16: D-490 Duplicator, Cou-Sigvard Bernadotte, designer, with co cealed illumination and interleaver-co lator; b/w FotoRex Typesetter, with alphabets ranging from 14-72 pts., plus hand-lettered styles; and Electro Re 3S4, electronic stencil and offset pla etcher.

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Oft stated, by brainy thinkers and brawny doers, is the idea that Life consists largely of an endless repetition of routine acts. The morning shower, the evening paper, the 8:13 in and the 5:43 back. The Monday afternoon staff meeting. The Saturday golf match. The monthly meeting of the Zarathustra Society.

Occasionally, though, this orderly schedule is broken for most of us by a single, special, unique, once-in-a-lifetime, never-again-to-be-repeated event. Sometimes sorrowful, often pleasurable, always unpredictable, it invariably demands some sort of communication. On these occasions, one needs a note of urgency. Witness these non-recurring — or, so we hope — examples:

I know it's an impossible deadline, Sam, and I'll never ask you to do it again; but, there are any number of shops in town who'd give their eyeteeth to print this job.

Get it straight, Wimbish - either those hamsters go, or you do.

Unless you can send at least a partial remittance by return mail, we shall be forced to place this matter in the hands of our attorneys.

If you don't say, "yes," Anita, I'll kill myself.

Marketers are many times confronted with an urgent need to motivate men to move merchandise. That is when the special-purpose letterhead assumes the same importance, for a brief time, as the corporate letterhead itself.



Four examples of short-lived, high-use letterheads: a
seasonal merchandise promotion, a political campaign,
a civic celebration and a retail sales event. Vitality is the
essential ingredient here — but never at the cost of
good graphics. The designer's art is fully as important to a
special-purpose letterhead as to the basic image-builder of
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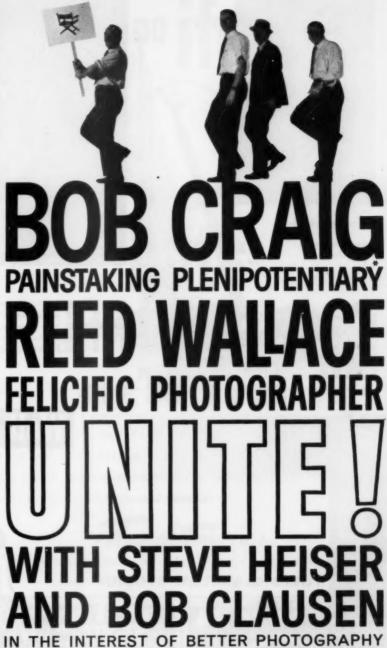


SHE WEST COLLEGE AVENUE - MUNERIESBORG IN

DIG FOR DOLLARS DURING O GLASTATE RANGE RA

frenzy-a comment on youth's tensions & confusions C16

- DIME STORE, 8 min. 78 rpm. sound disc. \$7. Film ballet in which store merchandise comes to life.
- DISORDER. 18 min. B/W. \$15. Restlessness & conusion of bohemian & existential youth on Paris' eft Bank, C16.
- DULLS OF MANY LANDS, 10 min. \$4. Prize-winning dolls from an international fair in Italy, EBF.
- D TS. 3 min. \$3. Norman McLaren's sound-visual creations-pen & ink-drawn directly on film.
- DESAMS THAT MONEY CAN BUY, 85 min. \$75 & \$100, for audiences under or over 200, respecively. Hans Richter blends art & cinema, CFI.
- DV/IGHTIANA. 4 min. \$5. Animation of beads, pebbles, buttons & colored pencils. C16.
- EAUX D'ARTIFICE, 13 min. \$10. A girl, lost in a baroque labyrinth, pursues a night moth. C16.
- ECHOES IN THE ROCK. 15 min. \$12.50. Mood cinema, inspired by El Greco's Toledo. Fi.
- 8 x 8, 80 min. B/W. \$75 & \$100, for audiences under or over 200, respectively. The chess game symbolizes the eternal conflict among men-"part Freud, part Lewis Carroll." CFI.
- THE ELEPHANT WILL NEVER FORGET. 11 min. B/W. \$6. 2 cockneys experience a nostagically sad & humorous last ride on London's trolleys, C16.
- ELIZABETH. 15 min. 33 rpm disc. B/W. \$8, Tragedy of a young woman's longing for love; authentic Parisian backgrounds. C16.
- EMAK BAKIA. 2 reels. 16 & 35mm, \$8 & \$16 respectively. B/W. Silent. Dadaist film by Man Ray represents outerworld aspects, free of all rational "logic." MMA.
- THE EMPEROR'S NIGHTINGALE. 60 min. Color or B/W, \$60 & \$27.50 respectively. Czech production tells what a nightingale's song does to a Chinese doll: adapted from a Hans Christian Anderson story by Phyllis McGinley; narration by Boris Karloff. RFL.
- ENERGIES. 9 min. \$10. Through movement & color, energy's variable, mutable forms manifest themselves into being those of Man. Fl.
- ENTRA' ACTE. 2 reels. 16 & 35mm, \$8 & \$16 respectively. B/W. Silent. A "dream without a subject," with character motivation the reverse of real life. MMA.
- ESCAPE, 9 min. B/W. \$9. A Danish film of a murderer's harrowing escape from conscience. C16.
- ESCAPE TO NOWHERE. 9 min. B/W. \$2.50. An old theme-the "rewards" of a life of vice & crime originally interpreted. USC.
- ETOILE DE MER. 1 reel. 16 & 35mm, \$4 and \$8 respectively. B/W. Silent. Neo-impressionistic "film painting" achieves cinematic pointillism effect MMA
- ETUDE, 12 min. B/W, \$9. Abstract art created by nature reproduced on an oscilloscope. C16.
- EVOLUTION, 1 reel, \$10. Jim Davis traces the free play of color on mobile plastic forms. MMA.
- EXPERIMENTS IN PERCEPTION. 18 min. B/W. \$9. Challenges observational powers & the "reality" concept. C16.
- EXPERIMENTS WITH THE BUBBLE MODEL OF A METAL STRUCTURE. 20 min. \$5. Bubbles on a



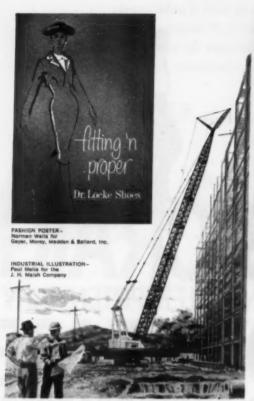
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liquid surface demonstrate elastic & plastic deformation, dislocation, recrystallization & other phenomena. A B.I.S. film. CFI.

(YE OF THE BEHOLDER. 26 min. B/W. \$7. A series of incidents involving a young artist illustrates the idea that people often see what they want to see, what they are prepared to see—not what actually exists. NYU.

F BLE FOR FRIENDSHIP. 11 min. \$5. Modern art techniques are used to tell UNESCO's story. CFI.

F CES IN THE SHADOWS. 13 min. B/W. \$10. Swedish reportage of old age & loneliness in a European city: no commentary. C16.

F CING REALITY. 12 min. B/W. \$3. A shadow screen is used to illustrate & explain some common defense mechanisms: Rationalization, projection, negativism & typical escape patterns. (Psychology of Living series). NYU.

THE FALL OF THE HOUSE OF USHER. 2 reels. B/W. \$8. Intensive as against narrative cinema, combining severe lyricism & an air of elegant modernity. MMA.

FAMILY CIRCUS. 1 reel. \$5. Color-design elements communicate concrete concepts. IFB.

FIODLE DE DEE. 4 min. \$4. Norman McLaren's orchestration of brilliant colors & patterns, hand painted on film, suggests the unrolling of a fantasy fabric. C16.

FIEVRE. 3 reels. 16 & 35mm, \$12 & \$24 respectively. B/W. Silent. First of France's avantgarde films; theme is Marseilles' waterfront. MMA.

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FILM EXERCISES #4 & #5. 12 min. each. \$8. John & James Whitney develop an abstract image motif through successive "symphonic" movements. C16.

FIREWORKS. 15 min. B/W. \$15. American avantgarde study in homosexuality & sado-masochism, experienced at nightmare level. C16.

5 FOR 4. 5 min. \$3.50. Early Norman McLaren with a 3-D effect. IFB.

THE FLOWER & THE STRAW. 9 min. B/W. \$5. Etchings of George Cruickshank, Dickens' illustrator, depicting English life in the 1830's. Fl.

THE FLOWER FAIRY. 2 min. Silent. \$3. Hand-colored Pathe film, circa 1900. C16.

FORM EVOLUTION. 13 min. \$10. Non-representational sculpture: Concepts of form, volume & form in motion; photographed by Frank Stauffacher. Fl

FORM IN MOTION. 8 min. \$6. Cinematic ballet portrays the "secret life" of tableware. C16.

4 IN THE AFTERNOON. 15 min. B/W. \$8. John Broughton visualizes variations of his quest-forlove poems. C16.

FREIGHT STOP. 10 min. B/W. \$5. Sounds, images & nostalgia of a visit to a small Kansas RR center. C16.

GALATHEA. 10 min. B/W. \$5. The Pygmalion story, in Lotte Reiniger's animated silhouette-film version. CFI.

GAMIA STA'N. 2 reels. 35mm. B/W. \$16. A day in the life of Stockholm. MMA.

GENERATION. 3 min. \$5. Kaleidoscopic, rhythmic interplay of patterns, designs & colors. Fl.

(continued in a future issue)

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The Many Communication Roles of a Package

DR. IRVING A. TAYLOR

(Editor's note: This is the first in a new series of articles by Dr. Taylor. Each will deal with problems in current packaging design. Dr. Taylor has recently been named Associate Director of Research for Nowland & Co. In March he conducted a seminar at Illinois Institute of Technology on package design and symbol generation.)

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A package is a symbol that communicates many messages. No longer is a package regarded as a mere container; it is a messenger acting also as salesman, merchandiser, advertiser, image communi-

A package may communicate all these if designed coherently and literately. The designer and the researcher have a meeting ground although the area still is not clearly defined.

Most packages emit only a few messages. Or the messages frequently conflict, and even worse, disintegrate into dissonance. Design elements can communicate multiordinally in several important areas.

Identifying

A package has to be successfully identified with a product so that each evokes compatible associated images. Trademarks, logos and brand identifications, if they embody the message of the product, provide an image of reliability. Some names, like Krispy Saltines, identify a product, say crackers, to millions, probably because of compatible product-name identification. Many trademarks, however, as product identifiers frequently are outmoded and may become associated with undesirable connotations.

All the elements of a package are rarely integrated—the trademark, name, message—and frequently seem to be thrown together. This is inevitable since package designs may evolve independently of the trademark or product name. Sunshine Saltine Cracker package, for



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example, has gravitated from the presupermarket days when crackers were scooped out of glass jars. A subsequent and still prevalent stage is to put crackers in a package "dump-style." The "wax wrapped stack packs" which emphasize inner packaging protection, storage, and convenience marks a new stage. The next one is already predictably visible: Outer wrapping suitable for supermarket display with an inner wrapping for home display.

Characterizing

Do the design elements perceptually reveal the qualities of the product? The package colors and shapes of the Sunshine Saltine box seem to embody much of the crispness, saltiness and freshness qualities associated with this cracker. Sunshine seems to be concerned with the problem of inner wrapping and the question, involving both design and consumer habit: how many crackers to wax wrap or stack pack?

The best way to design a package to characterize the product is to find out (1) what are the product's positive qualities (2) what colors, shapes, textures and words are associated with these qualities, (3) what design will evoke the anticipated associations and (4) how long will the associations continue? Most packages, unfortunately, do not fulfill these requirements.

Evaluating

How well does the package design produce a positive image? Too often the designer, thinking in terms of attention getting only, uses the color red, and all packaging suffers from red-dundancy. The blue on the Sunshine Krispy is refreshing and may have an advantage over other market packages. Red packages in supermarkets flow into an unidentifiable obscurity. Package design elements, to capture the proper mood, must use design elements compatible with the product concept.

Prescribing

The elements on the package can also communicate prescribed uses. For example, some crackers have acquired an association with soup and salad. Most packages fail to communicate new use opportunities. The vulgarity of some cracker packages precludes sophisticated usage. Many packages are hidden in the home cupboard because of their supermarket outer coat. It would be better to design a wrap congruent with the interior design of the kitchen and living room table, where the package may be placed.

Relating

The package and its contents should be designed to relate to other products that (continued on page 47)



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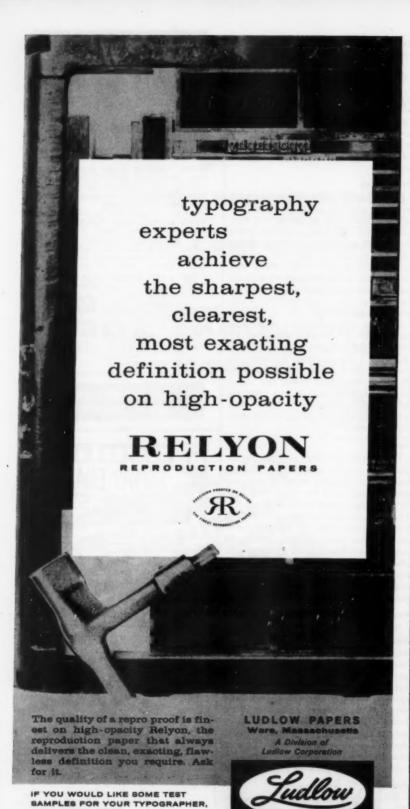
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booknotes

(continued from page 11)

"Once arrived at," he assures, "this USP video will become a sine qua non of your reality campaign, not to be given up lightly or changed for years."

Brand imagery, he admits, communicates below word levels, with visual symbols creating moods, presenting psychological realities just as powerful aphysical realities, with many activating pleasant associations appealing to the consumer's "third ear." He believes USP works oftener than BI, and offers rich

creative opportunities.

He takes writers, MR researchers (and ADs) over the coals with many skewering, derogatory comments and innuen does. He criticizes admen preoccupiec with originality, pursuing "something as illusory as swamp fire." They're supposed to be salesmen, he claims, and admen must control, direct their brilliance, have the jet-plane designer's disciplined concept: "The end result may still be beautiful, but the plane must also fly." A picture becomes vampire video, he warns, when it has nothing to do with sales words. Where a dichotomy exists, the picture wins every time, the pix becoming a pixie!

He states much that's debatable. He omits, for example, that many agencies (DDB, for one) use BI with USP most effectively and are equally research-orientated. Many small-budget advertisers are both creative and functional. But there is no disputing his statement that much ad money is wasted because ad designers often forget that advertising's raison d'etre is to sell, not entertain.

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PAPER, THE FIFTH WONDER. J. H. Ainsworth. Thomas Printing & Publishing Co., Ltd. \$5.

Revised second edition, 352 pages, over 440 illustrations, this work by Noralyn Paper Mills' V-P is an excellent desk reference. Educator, technical director, engineer and mill manager (he also illustrates his book), he details in nontechnical language the entire paper-making process. A well-documented history, contents also include printing, graphic arts, paper and ink definitions in dictionary format (also incorporated in a separate Thomas' issue, Pocket Encyclopedia of Paper & Graphic Arts Terms, 96 pages, gold-stamped cover, bound in velvet green embossed leatherette, \$1).

THE JAMES THRALL SOBY COLLECTION. Museum of Modern Art. 70 pages. \$1.50.

Soby's essays on paintings and sculptures cover the work of 36 artists, from Bacon

WRITE DEPT. AD61 . . .

and Balthus to Tanguy and Tchelitchew, representing the collection he has pledged or given to the Museum. 70 illustrations, i in color, include De Chirico, Dali, Klee, lembruck, Miro, Picasso and Shahn. Foreword is by Dr. Alfred H. Barr, director, Museum Collection.

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THE LABYRINTH. Saul Steinberg. Harper & Brothers. \$7.50.

258 pages of new Steinberg cartoons coninue his "biography" volumes (All in Line, Art of Living and Passport). From he jacket picture of the author wearing a aperbag mask to the studied end pieces n color, the contents are amusing, never ell of a piece, exhibiting inventiveness in whimsies and subtleties laced with sympolism and biting satire.

ARTISTS MANUAL FOR SILK SCREEN PRINT MAKING. Harry Shokler. Tudor Publishing Co., (4.95.

Revised and enlarged, this 178-page guide book describes the steps in the process, Pochoir's watercolor technique, screening small objects, trouble-shooting. Frontispiece illustrations demonstrate color separations and progressive proofs. Includes 4-page index and a supplies source list.

CREATIVE PAPER DESIGN. Ernst Röttger, Reinhold Publishing Corp. \$4.

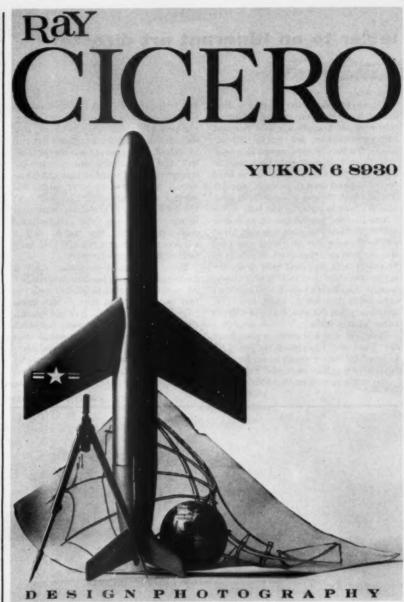
First in the new Creative Play series and a workbook for pros as well as amateurs, it shows paper cutting, piecing, pasting, folding and interweaving techniques, such as starting from rectangle, triangle and circle; splitting-up methods, cutting out, folding back, folding transformation, veiling, relating forms within areas, transition to free sculpture, strip working, etc. Illustrated with more than 270 youthand adult-created examples from classes taught by Röttger and Dieter Klant and photographed by the latter.

How to Merchandise Publication Advertising. \$1.

16 page manual, sixth in Encyclopedia of Direct Mail series, discusses merchandising ads to salesmen, customers and prospects. Available from American Marketing Services, 610 Newbury St., Boston 15.

NRB Retail Advertising & Sales Promotion Manual, Vol. III. \$16.95.

428 page manual, with glossary, index and bibliography, presents over 1,400 tested ideas on advertising, displays, sales and seasonal promotions. Available, with 101 Retail Brainstorm Ideas, from National Research Bureau, Inc., 415 N. Dearborn 5t., Chicago 10.







layout & design, TV art painting, life drawing illustration, fashion cartooning, lettering technical illustration typography, paste up day & evening, co-ed

VISUAL ARTS 209 E. 23 St.. N.Y.10 MU 3-8397 catalog D



letter to an itinerant art director

by Jerome M. Cowle V.P. and Creative Director Kenyon & Eckhardt, Chicago

Dear Bud:

Thanks for your letter. I've been wondering how you were getting along in your new job. You say you hate to sound like a malcontent, but you're still unhappy. But for different reasons this time.

Well, let's face it, you were due to make your last move. When you've tried everything and then can't settle your differences with the guy who owns the business, it's time to leave. So you left.

You like the people fine in your new agency. But you complain that they hired you to improve the visuals on that food account, and now they won't let you do it. You say you're supposed to keep on laying out the same tired stuff they've always bought. And finally you say you wouldn't have taken the job if you'd known it would turn out this way. And you want to know what I think.

Here it is. The key words in your letter are "I wouldn't have taken the job if I'd known." I'll bet everybody in our business has said that at least once, and meant it.

But can you ever really know without

first trying out the job? I don't think it's possible. When you're considering changing jobs, you tend to minimize any possible drawback of the new opening, and to inflate any apparent advantage. But, let's face it, nobody can predict the strange chemical reaction that makes one person a pleasure to work with, and another one impossible. You just can't foresee how you'll get along with your fellow workers—or the client—until you've tried it out. Nor can you tell in advance whether or not you'll gain satisfaction from your efforts.

Does this sound hopeless? Does it doom you to a Don Juan-like business life, hopping from one job to another until you find the one perfect spot (which exists only in your dreams)? Not necessarily. Because, when you clear away the hope and disappointments, one solid fact stands out: no matter how attractive the new offer appears, and how unbearable your present job may seem, you merely exchange one set of problems for another.

Once you accept this fact of busines life, it could help you make a wise decision next time. (And, from your letter that may be soon.) Simply ask yoursel these questions:

1. Are my present problems unbearable?

2. Do I think the problems I'll encounter in the new job will be easier to live with?

If your answer to each is "yes," you've already made up your mind. But if you find yourself answering either question with "I'm not sure," then better giveyourself a few more months in your present job. The situation might improve faster than you think right now. Remember, proving yourself to strangers ove and over again can be mighty wearing on the nervous system. For, sure as death and taxes, you'll find a brand new set or problems waiting for you at your nex job. Worse yet, maybe even the same old ones!

Sincerely, Jerry

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WOODBINE DUPLEX / or SINGLE COLORED ENAMEL

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A Few Examples



WOODBINE Duplex — Book and Bristol weights in colors to dramatize every season—

- 1. Orange and Fawn
- 2. Goldenrod and Primrose
- 3. Turquoise and India
- 4. Tan and Lime

every product: -

- 5. Gray and Rose
- 6. Emerald and Green
- 7. Suntan and White
- 8. Green and White
- 9. Canary and White
- 10. Blue and White

WOODBINE Colored Enamel

-Broadest selection of soft and bold hues available: -

- 1. Orange 7. Turquoise
- 2. Canary 8. Fawn
- 3. Goldenrod 9. India
-
- 10. Tan
- 5. Blue
- 11. Rose
- 6. Emerald 12. Lime
 - 13. Ivory

Packs a Powerful Selling Punch

Eye arresting color effects treated with unusual folds, trims and die-cuts

There's no limit to the clever, eye catching color effects you can create with Woodbine Duplex Enamel because a single sheet has a different, yet harmonious color coating on each side! Unusual folds, trims and die-cuts create two and three color effects—take on an exciting new dimension—have far, far more attention impact and eye appeal. There's practically no limit to its applications. Woodbine Duplex is available in Book and Bristol weights and prints equally well by Offset or Letterpress. Wonderful imagination and idea starter for direct mail folders, programs, special announcements and 1001 other everyday printing jobs to set them apart from the commonplace.

3-Color results with 1-color printing

You actually save money with Woodbine Duplex (2-colors) or Woodbine Colored Enamel (1-color) papers. They cost just a fraction more than comparable white papers yet give you the added impact—and results—of two and three-color printing with the economy of one-color press runs. How can you miss? Be sure to profit from the added colors of Woodbine Duplex or Woodbine Colored Enamel on your next printing job.



THE APPLETON COATED
PAPER COMPANY

Appleton · Wisconsin

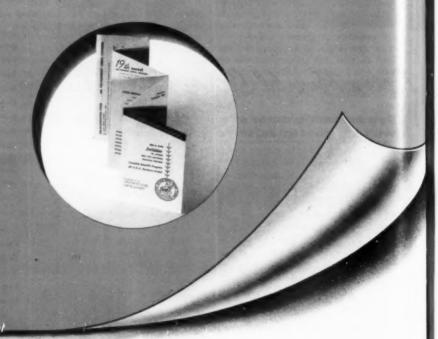
IDEASI IDEASI Write for demonstration portfolios containing examples of creative ideas using WOODBINE Duplex and/or Single Colored Enamel. You will be amazed at the eye catching effects possible with a few simple folds and trims. The ideas of others can spark your own imagination. Take advantage of this offer, today.

WOODBINE

Duplex /or Single COLORED ENAMEL

BY APPLETON

The Printing Paper that inspires Creative Imagination



WOODBINE DUPLEX—A different color on each side to design with... to dramatize your message or product! Direct mail and insert advertising achieve economical 3-color effects with one color printing and simple die-cuts and folds.....



THE APPLETON COATED PAPER COMPANY

appleton · wisconsin







aimed design

(continued from page 41)

are generally used with it. Some party crackers, for example, have been fairly vocal in communicating compatibility with dips, cheeses, and hors d'oeuvres. The thin cracker has succeeded in saying I am thin and sophisticated but strong enough for any dip. The saltine cracker is not quite as smart or vocal.

Packages are essentially functional, but their esthetic appeal should not be ignored. This latter consideration is gaining increasing support and designers now create good looking package designs. The larger hurdles of good package design have not yet been overcome, and most of the creative design and research work still lies ahead.

booknotes

WHAT IS DESIGN? Paul Jacques Grillo. Paul Theobold & Co., \$14.75.

Design principles and art-science kinship are examined in 240 pages, 422 illustrations (many in color), 217 drawings, with 81 photos, format and jacket also by the author. All double spreads cover specific design areas, mostly architectural. In all, over .100 varied educative statements in pictorial form. Grillo's foreword has some excellent advice to young designers, for example: "Burn your idols once in awhile and start all over again," or "Recipes are for poor cooks—great chefs make them."

BRAQUE, Jean Lemarie, Translated by James Emmons. World Publishing Co. \$5.75.

Latest in Skira's Taste of our Time monograph series, with 136 pages, 61/2" x 7", and 53 tipped-in colorplates. It traces George Braque through impressionism, Fauvism and cubism, his friendship with Picasso, his ordeal as a World War I poilu and his later phase reflecting "the poetics of space." Printed in Switzerland, it includes an 1882-1960 chronological survey, bibliography and index. Also Available:

1958 Census of Manufacturers, MC58(2)-27A. 30é.

40 page reprint of newspaper, periodical, book publishing-printing and miscellaneous publishing data. Available from Supt. of Documents, U.S. Govt. Printing Office, Washington 25, D.C., or Dept. of Commerce field offices.



Drawing by Robert Fawcett from a recent article in LOOK, "If The South Had Won The Civil War,"



"I do many pencil preliminaries before starting a drawing, and I use Blair Spray-Fix® to hold each one. My final drawings often embrace several media, from black ink, colored

inks and dyes, to casein tempera, and I use Blair Spray-Fix to isolate each stage. I find I can work over it perfectly."





Blair Art Products, P.O. Box 8648, Memphis 8, Tenn.

Apper?

CALL THE MAN FROM MARQUARDT



MARQUARDT Paper

153 SPRING STREET, NEW YORK 12 - CAnal 6-4562



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AD NEWS



Boxed in Dramatic photograph is also a literal illustration of copy theme: recipe for a new-to-America vodka drink (vodka iced and served with a dash of pepper). Photo is one picture made with multiple exposures as lightings changed.

Credits: AD George Lois, Papert, Koenig, Lois. Copywriter Julian Koenig. Photographer Timothy Galfas, formerly of Atlanta and Europe, and who recently moved his family including 8 children to New York. According to AD Lois, "he's going to be the great new photographer in New York." Type, Franklin Goth. Cond. head, Lightline Goth. body, Typography Place Inc.

The Saturday Evening Post revamping editorial format

Ten straight years on the ad-linage toboggan . . . '61 first quarter deficit . . . \$2,881,499 net drop from '59 (for Curtis' 49 properties, including Ladies' Home Journal, Holiday and Jack and Jill) . . . Failure of liquor ad acceptance policy

and optional fractional-circulation moves to reverse ad losses . . . High circulationpromotion costs . . .

Faced with these recession-blue circumstances, The Saturday Evening Post is redesigning its format to recapture lost ad volume. Editors Ben Hibbs and Bob Fuoss and Art Editor Ken Stuart are now completing a format overhauling. The Post has undergone many editorial transformations in its 233 years.

The Problem: While Post circulation is up, ads are down, with the trend progressively towards red ink despite increased ad dollar volume generated by circulation gains

Whereas Look, published every other week, showed a 11.4% ad gain in '60, the Post and Life, both weeklies, lost 1.1% and 6.8% respectively in linage. Despite the fact that their 1960 circulations scaled new heights, advertisers continue to siphon ad dollars from magazines and other media to TV. Consumers, too, continue to forsake magazine reading. The present situation isn't so bad that a good healthy boost in ad linage wouldn't cure it. The Post faced similar challenges in 1955 and 1942, both times revamping its format.

The Plan: To woo advertisers and consumers anew, Hibbs, Fuoss and Stuart are designing a more eye-catching product. In the new package will be—

No drastic editorial content changes, except that stories will be shorter, spright-lier written, and aimed more at younger readers . . . Less fiction, newsier articles, most running from start to finish without jumps, both spread throughout for greater rear-ad readership . . . Poetry is out . . .

New front-cover design . . . Bigger, more varied photos and illustrations . . . Impressionistic art as well as the Rockwellian touch . . . More color, including tinted pages . . . New typographical title

display treatment and body faces . . . Splashy color-bar touches . . .

Innovations will not sacrifice page size and "fundamental values which built the Post." Because of its intensive readership, extensive use of pictures (as in Life and Look) isn't anticipated.

Life, too, it is reported, is now experimenting with editorial format changes, possibly with the same objectives as the Post—to win more time and attention investments from consumers and advertisers.



How to Daring photograget talked about phy, one line of copy starts the ball rolling for Helene Curtis Salon Permanent Waves. This color page was for both consumer and trade magazines, and was aimed to attract general attention and create talk in the industry. Consumer interest is secondary, since product is

sold only in beauty shops. But consumer attention is followed by requests to their shops.

Credits: AD Lee Batlin, Altman-Stoller. Copywriter Lois Harmon. Photographer William Helburn. Type, Normande Cond., Empire Typographers.

ROP newspaper ad awards entry deadline July 1

The 5th annual awards for reproduction and creative use of color in run of paper newspaper advertising are sponsored by Editor & Publisher magazine, in cooperation with American Assn. of Newspaper Representatives. Awards will be presented to newspapers, advertisers and agencies for national and retail adverting in full color or spot color used in dailies between June 1, 1960 and May 31, 1961.

Entries must be accompanied by official entry blanks and addressed to Newspaper Color Awards Contest, Room 403, 141 E. 44 St., New York 17. Blanks can be obtained from the same address. A panel of agency, art and production executives will judge the contest in New York. Awards presentation will be Sept. 26, at the E&P AANR luncheon, Hotel Biltmore, New York.

Reproduction awards will be made for national advertising placed by agencies. Retail advertising will be judged on creative use of color. E&P will also give Creativity in Color awards to agencies, advertisers and creative personnel.

Juries for AIGA shows

The Design and Printing for Commerce and the 50 Ads of the Year shows, to be held in the fall, date and place to be announced, will be judged by 2 panels of 5 men each. Design and Printing jurymen are Bob Cato, Columbia Records; Onofrio Paccione, Grey; Tony Palladino, Blechman & Palladino; Reba Sochis, Sochis Advertising; and designer George Tscherny. The second jury is composed of Stephen Baker, Cunningham & Walsh; Julian Koenig, Papert, Koenig, Lois; Helmut Krone, Doyle, Dane, Bernbach; David McCall, Ogilvy, Benson & Mather; and Arnold Varga, BBDO.

Entries for both shows may be produced by and for Canada and the U. S. The D&P jury will judge only the design and reproduction quality, and will not evaluate works' success on any other terms. The 50 Ads jury will judge on excellence and originality of design and typography. There are no best of show awards. All pieces to be exhibited receive the AIGA certificate of excellence.

Following the exhibit, the combined shows will tour cities in the U. S., Canada and Europe for 2 years.

AIGA's second paperback cover show will be held in the late summer or fall, date and place to be announced. Jurymen are Daniel F. Bradley, vp/director, Harper & Brothers; freelance designer George Salter; Walter Brooks, AD Western Printing & Lithographing. In addition to the exhibit of covers of September 1959 to April 1961, there will be a display of 35 complete paperbacks. Entries must be designed and manufactured "wholly or substantially" within the U. S. Covers will be considered for design and production consistent with purpose and price. Covers will be judged in 2 categories: books selling under \$1, and books over. There are no best of show awards.

CBS TV develops new film credit crawl technique

A new device developed by Albert Kaytor, CBS TV graphic arts dept., projects a credit crawl on film. Replacing a studio crawl, it frees a studio camera for other use. A machine designed by special effects dept. projects a strip of 35mm film of clear letters on a solid black field without any frame demarcation between credits. Black letters can also be used with a clear field, photographs, or artwork with gray tones.

Sl's slate

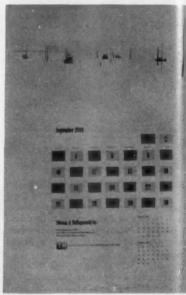
Some 500 members of Society of Illustrators voted on officers selected by an elected nominating committee. Terms of office begin in June. The slate: honorary president, Arthur William Brown; president, Steven Dohanos; first vp, Dean Ellis; second vp, David Stone; treasurer, Barrye Phillips; asst. treasurer, Attilio Sinagra; corresponding secretary, Ward Brackett; recording secretary, Irma Selz. Nominating committeemen were Harry Carter, Carl Bobertz, Howard Munce, Ray Prohaska, Gyo Fujikawa, and Robert Geissmann.

8th International

The Cannes competition, to be held June 12-16, will include entries in 11 cinema categories and 8 tv. Entries will be those produced since May 20, 1960 and not in any other competitive international festival. An international jury of 15 members, none of whom are competitors, will award 5 types of prizes:

A Grand Prix du Cinéma. A Grand Prix de la Télévision. Palme D'Or, offered by the Cannes municipality to the producer with highest average of marks given by the jury for not less than 6 films in either or both cinéma or tv groups. First and second prizes in each of the categories of each group.





T&H calendar winners named

George Giusti's wooden duck design for November won

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first place as choice of Tileston & Hollingsworth calendar review critic Herbert Lubalin. New England Clubs of Printing House Craftsmen voted Alvin Eisenman's craft at anchor design for September as their first choice. This was Lubalin's second place decision. The duck design is in yellow, black and purple on White Fairmount Offset Vellum. Standard typefaces. Boat design in yellow, red and black on White Tru-Colour Vellum Opaque. Campanile and Cent. Schoolbook typefaces.

Artists explore Code's implementation

hree committees composed of members Society of Illustrators, Westport Artists roup and agents, are studying extended se and reuse of artwork, agent/artist elationships, and models' fees. The 3 roups are researching areas of interest riginally suggested at an open meeting ponsored some months ago by SI's Prossional Practices committee. The 3 comittees were to report at a recent SI nonthly meeting, release their findings and make suggestions for further action. Committee on extended use and reuse artwork is composed of Bill Duffy, Donald Moss, John Moodie, Robert Chambers, chairman, and Jack Jamison. They held discussions with 4As repre-

Agent/artist relationship committeemen are Ray Doney, chairman, Walter Richards, Richard Mendelsohn, Carl Bobertz, Henry Koehler, Al Kortner, Bill Neeley, Frank Lavaty. Committeemen for models' fees are Tran Mawicke, Al Pimsler and Wayne Blickenstaff.



LHJ names Tom Heck, 35,
Tom Heck head AD has been named head art editor

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for Ladies' Home Journal. From 1956 to date, he has been Interpublic AD and senior AD on Buick and Coca Cola accounts. Previously he was with Young & Rubicam, New York, as assistant (following graduation from Carnegie Tech's industrial design school), then AD on General Foods, Borden's and Personal Products business. He will work out of New York, supplementing the work of associate editors William E. Fink and Stanley Freeman, in Philadelphia and

New York, respectively. According to Curtis Publishing Co., no other Journal art changes are contemplated.



trade-Westinghouse Gothic New mark, logo and Gothic alphabet designed by Paul Rand for Westinghouse, and developed by Photo-Lettering Inc., New York, includes different weights, widths and point sizes. In developing the new corporate look, Rand did not discard entirely Westinghouse's established characteristics, but refined the existing mark, logo and typeface based on Alternate Gothic. The "W" mark was more boldly underscored, terminals were given bulbous ends. Letters were condensed in the logo, for compactness, simplicity. A ligature was formed between "s" and "t" for a stylistic flourish. Ascenders and descenders of the alphabet were reduced for an overall alignment of letters. Caps were made smaller in proportion to lower case. Results were a more even color, elimination of jumps, and flexibility.



Small-budget interest Three color ads for I. Mil-

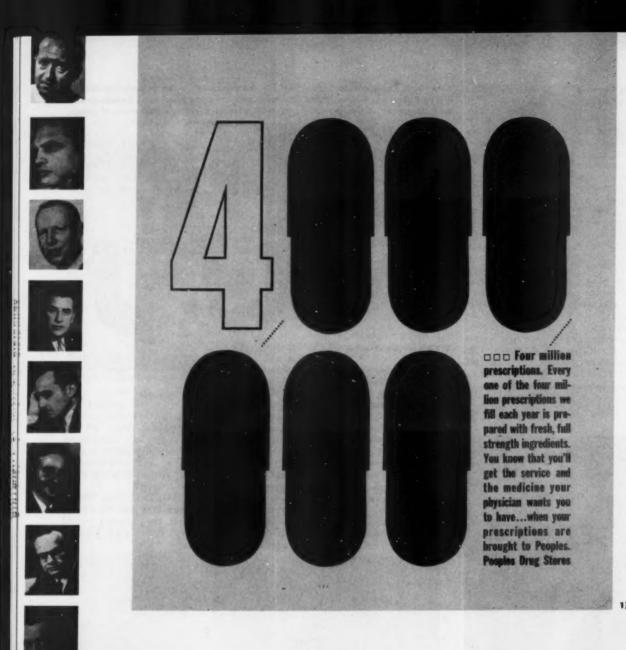
ler each took a different tack to generate excitement for product image. This ad tells the "before" story with arrangement of materials used in building a shoe. Another ad told it simply with 2 wooden lasts. A third ad showed 28 styles. Series will run again in the fall.

Credits: AD Hal Davis, Jane Trahey Associates. Copywriters Jane Trahey and Frankie Cadwell. Photographer Jerrold Schatzberg. Type, Bodoni Book, Franklin Typographers.



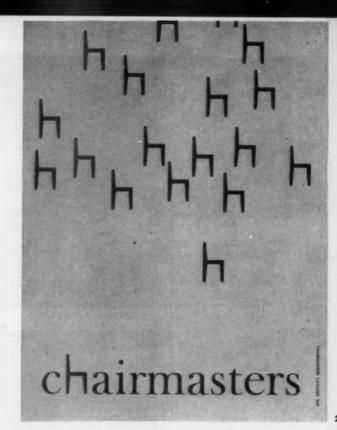
Realism with a sculptor's approach in this color spread, part of b/w and color series which features models in daring photography for Delightform.

Credits: AD Lee Batlin, Altman-Stoller. Photographer Wingate Paine. Copywriter Lois Harmon. Normande head, and Bodoni Book. The logo, Normande Ital, designed with oversized red "f", by AD. (continued on page 59)



WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV



1) Spot color news ad

for Peoples Drug Stores uses the 2nd color, purple, effectively as drug capsule symbols for the zeros in the 4 million figure. 2-color and b/w ads appeared in Washington, D. C. newspapers.

Credits: AD/designer Roger Cook, Ayer Philadelphia. Copywriter James Smith. Artist William Surasky. Type, 24 pt. Franklin Goth. Ext. Cond., 75% screen for body, lead-in and sig solid black, Ayer. Numeral 4 is hand lettered.

2) 1 element

integrates symbol and logo for Chairmasters' catalog cover. Rhythmical repetition in orange for the illustration, graygreen logo highlighted by orange symbol. **Credits:* Designer George Tscherny.

3) Display/packaging combo

Drama of individual cartons of Swedish Bath Oil is set against gold screen display panel. The combination won a merit award for merchandising from the 1961 Folding Carton competition.

Credits: Designer Mort Weiner, Creative Advertising, Mt. Vernon, N. Y. Printer/boxmaker Sample-Durick Co., Chicopee, Mass. 2 colors and varnish, letterpress; .021 White Lusterkoted Face, Full Bleached Solid Kraft on individual cartons, .024 White Machine Clay Coated News Back on display.



At Direction / The Magazine of Creative Advertising / June 1961

53

Past president. director, Package, Designers Council

2) Georg Olden, tr group art supervisor, BBDO.

3) Garrett Orr. Eastern AD. Outdoor Advertising, Inc.

4) Robert De Lay, president, Dixert Mail Advertising Ason.

a) Peter Palazzo, advertising & visual director of Henri Bendel.

b) Leonard Rubenstein, vp in charge of graphivs, Clinton E Frank, Inc.

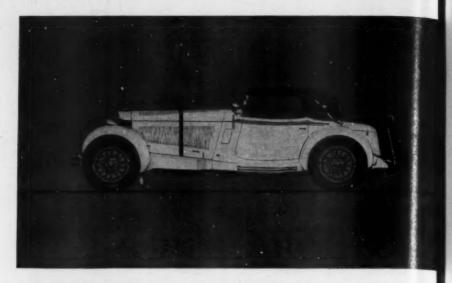
2) John Jamison, AD, J. M. Mathes, Inc.

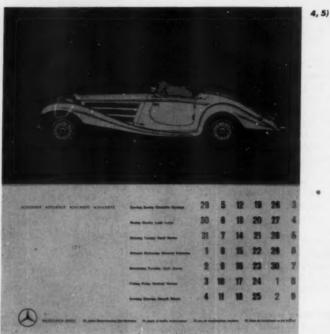
Million-Czarnecki, AD Special Projects, Design Labs., Container Corporation of

b) Lester Randell, vice presitent, executive

tu) Onofrio Pacrione, vice prezident, head AD. Greu

11) Dr. Harold Juseph Highhand, Natl Visual Presentation Assa, director, Graphle Comhanications







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9, Bo Bu co in d, 5) Prestige mailing

portfolio of 6 framable wood engravags of historical Mercedes-Benz cars was joint American-German production and nailed in Europe and the U. S. A series pastels by an American artist, who as a Mercedes-Benz, was sent to the naimler-Benz AD. German wood enawer did plates for the 6-color prints and hand printed the pieces—some on andmade papers—taking only 10 impossions before wiping and reinking instaking effort took 1½ years. Cost timates were about \$12.75 per set of pieces to produce in Germany, and if one in the U. S. perhaps \$75.

A wall calendar on the same theme was done wholly in Germany. Wood engravings were color printed separately and finped separately over calendar leaves offset printed in b/w. Each flap when litted reveals an illustration of modern Mercedes-Benz car, truck or motor.

Credits: AD Wolfgang Blessing, Daimler-Benz, Stuttgart. Artist John M. Peckham, Troy, N. Y. Engraver Willy Seidl.

6) Fashion look for seamen

Seagoing Uniform Corp. packages summer dress whites and hats in bright blue, white and red cartons which won a first award for multicolor letterpress printing and a merit award for merchandising impact, from the 1961 Folding Carton competition.

Credits: Designer Eth. Gleichenhaus, Colangelo Studios, White Plains, N. Y. Boxmaker Federal Carton Corp., North Bergen, N. J. 3 colors on White Patent Coated News Back.

7, 8) The egghead approach

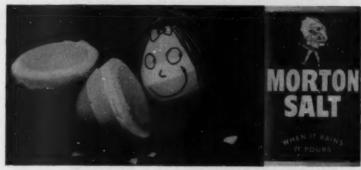
in 2 posters for different products shows different good clean design solutions for same theme. The Folger's Instant Coffee board was one in a series posted in the midwest and Florida. The Morton Salt board dispensed with copy, taking advantage of memorability of Morton's longtime slogan "Any food worth its salt is worth Morton's." Product illustration at left.

Credits: Folger's—AD/copywriter/artist Charles Adorney, C&W. Robert Swiskow, copy group head. Photographer Arnold Rosenberg. Retoucher Agency Art. Type, Alt. Goth. No. 2, Central Zone Press. Morton—AD Thomas R. Gorey, NLB Chicago. Photographer Elbert Budin.

9, 10) Stock bottle interest

Bottles, labels and boxes for Dashew Business Machines are part of complete corporate design program, are printed in blue and black on white.

Credits: Designer Porter & Goodman, Los Angeles.



7, 8)

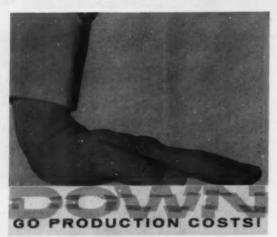




9, 10









13, 14



11) Design & colored paper

Promotional booklet for DuPont's Dyes & Chemicals Div., titled Design and Colored Paper Number Three and The Papers of Daily Life, has spiralbound steno notebook format. Each set of vertically facing 2 pages has designs that tie together, show range of possibilities with b/w or color art and color stocks.

Credits: Designer Edward G. De Martin. Production, Mark H. Mull. Stock for ticket design, orange red Tough Check, from Appleton Paper.

12) Expressive

Booklet cover in green, blue, b/w, for Bullard Co.'s promotion of Dynamill H.B.M. machine. Inside is a 2-page spread holding diecut of the machine, detailed explanation and illustration of mechanisms, and return card.

Credits: AD Philip Rawley, Park City Advertising, Bridgeport, Conn. Artist Travis Cliett. Photography, Diamond Art Studio. Designer Anthony Toback. Copywriter William C. Neu. Type, Venus and Fut. Med. Stock, Springhill Tag. Printed photo offset by Wickersham Press.

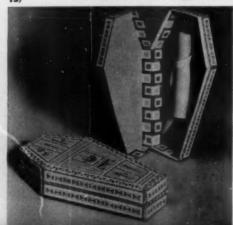
13, 14) Covers, simple or complicated

Effectiveness of book covers is determined by design applicable to book content. Two examples contrast lush artistic quality of one with simple 2 color of other printed on ordinary kraft paper. 13), for Faber Birren's "Creative Color," published by Reinhold, has illustration composed of sections of 3 illustrations shown fully in the book, and bars of color which also appear in the book. Color plate makers made duplicate negs for cover design.

14), for Walter A. Gaw's "Advertising Methods and Media," published by Wadsworth, San Francisco.

Credits: For 13): AD David De Armand, Reinhold. Designer Myron Hall III. Illustrator Faber Birren. Stock, 100 lb. coated, and varnish. Printed offset, in 4-color process, by Holyoke Lithographers, Holyoke, Mass. Color plate makers Rainbows, Inc., Hazardville, Conn. Type, Venus Ext., Venus B. Ext., Goth. No. 2, Alt. Goth. No. 2, and Frank. Goth. Ext. Cond., Philmac Typographers.

For 14): AD/artist Lon Driggers. Com-



positor Griffin Bros., San Francisco. Stock, 60 lb. Kraft Wrap. Offset by Algen Press, New York.

15) Egyptian theme for board

Promotion for Union Bag-Camp Paper Corp.'s solid sulphite board is a mummy case covered with "Egyptian" artwork and hieroglyphics relating history of paper. Little figures symbolize product qualities.

Credits: AD Robert Holmes. Designer Sam Ciccone, Mel Richman Inc.

16) Kléelike photograph

was part of cover design of Holiday's May issue which featured Scandinavia. This 4-color shot was taken in the Tivoli Gardens, Copenhagen.

Credits: Photographer John Lewis Stage. AD Frank Zachary. Art editor Louis R. Glessmann.

17) For selective consumers

Sophisticated photograph dramatizes creative interpretation of Herman Miller Furniture's "skeleton" theme. Directed to a very selective consumer group, series of 5 ads have color photographs on varied themes, for varied products, same layout. The leaf skeleton, found after a Florida hurricane, was pinned high and shot against sky and land background late in the day. Photographer used set of tubes to extend lens length for close-up effect. Technique also produced strange flatness of background, dramatic yellowish and deep orange color contrast against dark middle ground.

Credits: AD Irving Harper, George Nelson & Co. (The design firm is also an ad agency for a few accounts.) Photographer Art Kane. Copywriter Mary Wells, freelance. Type, News Gothic B., Composing Room.

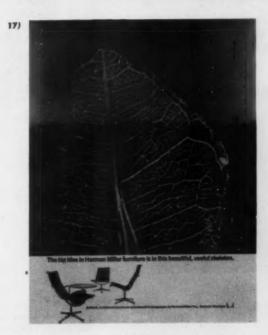
18) Medieval themes

with contemporary flavor key design for annual report of Institute for Defense Analyses. Cover design is black on a beige stock. Illustrations throughout are black and red on same antique-like background.

Credits: AD Robert L. Steinle, Advertising Designers. Artist/designer Joe Weston, Los Angeles. Lithographer Jeffries Banknote Co.

















19) Self dispenser display carton



has simple but inventive mechanism for dispensing convenience, and layout based on photography and new trademark. Holland-Rantos Co. reports 15% sales increase since display was put in use in drug stores across the country. Self dispenser has a slight fold in an inner part of display carton structure so that Hollandex boxes are moved forward as they reach next to be sold position in vertical stackup within the unit. The display carton won a first award for general merchandising superiority from 1961 Folding Box competition.

Credits: Construction and design, Dixon & Parcels. Display producer Lord Baltimore Press, Baltimore. Carton producer Richardson Taylor-Globe Corp., Cincinnati. 20) Rediscovery

Seems to be a trend in rediscovering older styles of drawing. Ry-Krisp's "Roaring 20's" commercials use animated captoons in John Held Jr. style. Originally for radio and using road show cast of The Boyfriend, the commercials were adapted to tv.

Credits: AD/artist Alex Anderson, Guild, Bascom & Bonfigli, San Francisco. Animation and production, Gus Jekes, FilmFair, Hollywood. Copywriters Gil Lumbard, GB&B, and Glenn Hurlbur. Custom Music, San Francisco. Sound track production, Chet Rhodes, GB&B.

21) Pleasant change

from other Shell ads (the visually dull fullpage newspaper ones) is this example of new corporate campaign in business publications. Warm human interest photo creates reader interest in long copy.

Credits: AD Clyde Baird, K&E. Photographer Paul Radkai. Copywriter Hovi Wilson. Shell symbol art, Paul Lehr. Type, Standard B. head, Futura Med.

body.

22) Rich effect for annual report

Composition in contrasts for Corning Glass Works' annual report has a 3-color illustration with high gloss surface placed against white matte paper with embossed title and 1-color company name. The multicolor rectangular form is printed separately as a label and laminated to cover.

Credits: AD Martin S. O'Connor. Designer Robert L. Ivers. Printer Davis-Delanev.

23) Bright message in bamboo

Qantas mailer is a red, b/w scroll sent in a Japanese bamboo tube, the scroll repeating illustration and theme of publication advertising.

Credits: AD John Flack, Cunningham & Walsh San Francisco. Copywriter Fred Manley. Photographer Dale Smith. Artist Darrell Crisp. Head, Alt. Goth. No. 3, body, News Goth., A. C. Gollan Co. Lithographed on 80 lb. Hamilton Weycroft Text by Williams Lithograph Co.

24) Pretzel sticks take off

into the space age in new display unit replacing Bachman Bakeries' metal and acetate refillable containers. New unit has minimum counter space, cellophane windows, side panels with reproductions of a galaxy, rockets, space ship. Panel illustrations are red, white and blue on skyblue background. Attached cover is red with white lettering.

Credits: Carton and surface design. Dixon & Parcels. Cartons printed by Container Corp. of America. Bef

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(continued from page 51) Wishita artists organize 86

Ac vertising Artists Assn. of Wichita, Kalas., formed last fall, has now been formally organized with 86 members. Of cers are president Ben Baugh, AD Lato & Whitehead; vp Charles Dickenson McCormick-Armstrong; secretary And Kronenberger, Babcock Art 'N Design; treasurer Tom Bailey, Boeing Aircrat. Recent meeting program featured files by Morton Goldsholl and Saul Bass.

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After

For milk-bold color, leaf symbol

New image for Roberts Dairy Co., Omaha, is

keyed with stylized leaf design, bold stripes and colors, and simplified product names and logo.

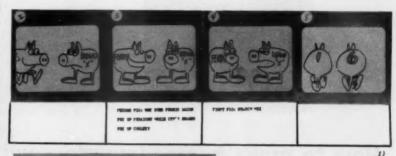
Credits: Designer Thomas Laufer & Associates, Sausalito, Calif. Type, Standard B. Cond., Anderson Associates, San Francisco. Pure-Pak cartons, printed flexoraph.

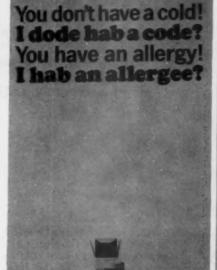
STA's 34th annual on through June 30

The Eye & Industry, Society of Typographic Arts' 34th Annual Design in Chicago Printing exhibition, is exhibited at the Art Institute of Chicago. After the June 30 closing, the show will be travelled around the country. All pieces will be reproduced in Art Direction July. Entries were limited to pieces designed in 1960, within a 50-mile radius of Chicago. Show emphasizes design for business communication, but one part of the show will be reserved for choice pieces designers did for themselves.

Each entry was judged within its own category, for 3 qualifications, communications, creativity, and craftsmanship. The jury was painter/designer Everett McNear; Robert Eganhouse, graphics &

packaging director, Alcoa; Don Smith, graphic design director, Latham, Tyler, Jensen. Exhibition committeemen are general chairman Robert Vogele; asst. chairman Richard Spring; judging chairman George McVickers; opening chairman Harry Voigt; exhibit structure chairman John Weber; Raymon Gaulke, editorial/publicity; Chad Taylor, designer of printed material; Robert Kennedy Associates, production art; John Dickinson Schneider, printer of promotional material.







01

Copy awards score visually too

Gold Key winners named by Advertising Writers of New York included 5 pieces notable for effective visual communication as well as copy. 1) The Ferris bacon tv commercial

won in the "greatest ad I ever wrote which never ran" category. AD/copywriter/producer Len Glasser, Hicks & Greist. 2) Newspaper ad for Pharmacraft's Allerest, by copywriter Julian Koenig, AD George Lois, of Papert, Koenig, Lois; and photographer Carl Fischer. Type, News Goth. B. and Cooper Black head, News Goth. body, Composing Room. 3) By and for K&E, by copywriter Robert Pasch. Photo silhouetted from Acme's news photo of Mr. and Mrs. Churchill.

Also: A Brillo commercial, by group head Ruth Downing, JWT, with a Calypso jingle by Bill Ballard, tied for a first place with Lipton Soup commercial by William Brownell, Y&R. The magazine ad division was won by a Steuben Glass ad by Louis Redmond, OBM.

How to make better layouts...with Starch reports

The Research Committee of the N. Y. Art Directors Club suggests this easy way to improve any campaign and attract more readers. This study of food ads will show you how

By Hoyt Howard

"The consumer is not a moron," says David Ogilvy. "She is your wife."

The consumer, also, is what The Social Research Institute calls "Mrs. Middle Majority." She is 65% of all the housewives in America. Mrs. MM constitutes the Lower Middle and Upper Lower social classes.

If you are selling soup, soft drinks, cereal, condiments, cheese or candy, as well as meat and potatoes, beer and pretzels, ice cream and cake, she is the one who is going to buy them. If you can attract her attention you will be rewarded fabulously. Billions are spent for her attention.

Mrs. Middle Majority is also the bulwark of our nation. She has higher morals than her sisters above and below her. She is also more concerned with her family's welfare. She is worried about what her neighbors think of her children, and what her sisterin-law will think of her draperies. She is faithful to her husband and will buy any product that gets her an extra hug or kiss. She works hard at making him happy. Her men folk have successfully fought all our country's battles and make the best advertising men. As Fritz Ryan often said, "You have to know them to sell them."

How to improve your layouts

If your layouts are checked by the Daniel Starch Organization or any of the other readership-researchers (Gallup-Robinson, Mills Shepard, Readex, Fosdick, Million Market Newspapers, Readerscope, International Surveys, Media/Audience Measurements, Mediascope, individual trade paper studies, etc.), or if you have recourse to inquiries, coupon returns and store-traffic counts, you can then determine how well your ads are doing. Do this: First clean off your pin-up board (don't say it

doesn't need it), then pin up to-6 ads with the best scores. Under them, pin up the 4-6 worst ones. While you are at your daily chores, you will find yourself looking at them from time to time. In a week or so, you should come to some very definite conclusions, which will have more to do with the poor ones. At least, you'll find out things you must stop doing.

The Art Director's Job

The definition of an AD (according to Art Directing, Hastings House, 1957) is: The person responsible by visual means for delivering the reader . . . in a favorable frame of mind to the selling message. Period. Do not concern yourself too much with interest or demand for the product—that is the job of the copy department. Sales? Many things besides advertising can effect sales, up or down; your layouts only attract or distract. Stick

F 241 61% E 248 52% D 268 62% REALLY REPARENCO ... DRIVE-IN FOR COK C 276 70% B 315 73% SOUP FOR LUNCH TYPICAL A 322 68% SCORES Cost Ratio

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FOOD ADS FOR 1960 SATURDAY EVENING POST, STARCH RATED, WOMEN, NOTING.

61

to your own problems - they're big enough.

Cost-ratio

The ads shown here (all from The Saturday Evening Post) are based on cost-ratios and they, in turn, are based on readers-per-\$. The back and inside covers, preferred positions and bleed ads all have different rates. The cost-ratio takes this into consideration, Plus: How did it compare with other ads in the magazine? The average score is 100. If you get a cost-ratio of 200, it's twice as good as the average ad. If, on the other hand, it gets 50, it's only half as good as the average ad in the same magazine. Of course, we are only talking about noting.

Noting

These are the people who, having read the magazine, said they remembered seeing the ad. This isn't an accurate measurement because sometimes people are confused or don't remember. But they may be confused or not remember the same amount each week or month, so it is an accurate comparison.

About the ads shown

A. This Campbell Soup ad delivered a cost-ratio of 322. It gave Mrs. Middle Majority just what she is looking for (eight menus for lunch) and showed her in good color photographs just how and what to serve with them. This has a rather low visual magnetism, but, following the editorial format, it made sure that it was something the editor would have done. With better headlines and headline treatment it would have been even higher.

B. A 215 cost-ratio. Why? Remember that Mrs. MM also wants to know how to entertain. This ad not only tells and shows her how—it also has a recipe that spells it out. Move the bottle to the background or put it in use, eliminate the yellow bleed and it, too, would score even higher.

C. Everyone is interested in teenagers enjoying teen-age fun in a wholesome teen-age way. This did it! Mrs. MM, as a mother, seems to approve.

D. Charming little girl, doing just what Mommy loves to see. How could it miss?

E. No mistaking this one. It sure looks as if Italians, too, eat Chef Boy-Ar-Dee spaghetti. I can just hear Mrs. MM saying, "I've got to try it on my family. I might even like it myself."

F. We are all glad this ad got a high cost-ratio (noting). A real AD's ad that has the look of a bleed page, but isn't. Some people have assumed from this series that a big square color photo is the answer. This one is art work and silhouetted. Just look at that third dimension. Congratulations to all those at Y&R for this 241 cost-ratio.

U. This is one of those get-ourname-in-front-of-the-public and let'sshow-the-product-big sort of thing. It also proves one of the creative AD's biggest brick walls. Even the lousy ads work. Otherwise, how did this ad ever get a 140 cost-ratio?

V. An ad by men, of men and for men. If you look real closely you will discover that some guy in a white coat is doing something that the men consider scientific. Mrs. MM didn't exactly care. But, being the long-suffering gal she is, 45% remembered it. Compare this with the other Campbell Soup ad in the top row and you can see how much money these men wasted.

W. This was a full-color ad, but the only thing in color was the product. And done by a good illustrator. Mrs. MM just wasn't ever allowed to place herself in this situation. Cheese is fine, but this ad gives her no reason for buying it.

X. This is a real phoney. And Mrs. MM can smell phoniness at ten paces. Where are these people? Can't be a market or her kitchen. Must be a rear view of the medicine cabinet. And who keeps Kraft products in the bathroom?

Y. No World War I destroyer was ever camouflaged any better than this. All that money spent on full-color bleed! Look closely. You can see a romantic couple, Pepsi Cola and some words. 56% of the Mrs. MM readers did so—amazing!

Z. This Heinz ad is the worst one of all we saw in one year's food ads in The Saturday Evening Post. Who cares about a Red Magic parade, even if it's 57 varieties? Big socko headlines do not attract (unless they're newsy) and neither do bottles. Neither did this ad.

COMMERCIALS THIS MONTH

Y RALPH PORTER

Film Art: The Little World of Ernie Pintoff

Twenty-nine year old Ernest Pintoff first came to my attention with the successful Emily Tip commercials. His influence in stylized animation has been recognized, and now, when newness of concept and form is so difficult to achieve, it is a pleasure to see him create ever-new delights for both TV and cinema.

This latest group of commercials shows freedom of movement; abandoned, unrestricted concepts and excellent integration of sound and sight. Pintoff is an accomplished musician and composer and usually writes his own music to accompany the output of his brush.

1-Royal Prime Yams Agency: Hicks & Griest Production Supervisor: Dick Renderly AD: Len Glasser Copy: Art Mayer

AD: Len Glasser
Copy: Art Mayer
Music: Ernie Pintoff
2-National Guard
Agency: Fletcher Richards, Calkins

5-Lucky Strike

& Holden Production Supervisors: Bob Nugent,

Production Supervisors: Bob Nugent, Steven Rapolla

3-Burry's Scooter Pie Agency: Weightman & Co. Production Supervisor: Len Stevens 4-Alemite

Agency: MacFarland Aveyard (Chicago) Production Supervisor-Grant Atkinson

Agency: BBD&O Production Supervisor: Bernie Haber Creative Director: Georg Olden











TV's 3rd dimension

Good copy—imaginative sound effects—are not enough to insure an excellent TV commercial



The important third dimension in TV, according to Michael Sasanoff, TV Creative Director of L. C. Gumbinner, is the element misused most or grossly misunderstood by TV creators. Television is a three-dimensional medium: It is visual. It has sound. It has motion.

At first glance, it seems simple enough. So you begin the creation of a commercial by tackling the visual and the sound portion of the

TV spot, and you figure the motion takes care of itself, because this is a "movie" medium. But motion in this medium is itself a two-dimensional force. It not only represents the act of moving the characters, the merchandise and the camera—but motion can and does express itself by the art of editing or, as some call it, "cutting". Editing creates rhythm-pacing continuity. Inspired use of editing will fashion your commercial concept into an instrument that will sing!





- Dual Filter Tareyton
 Problems: To emphasize the white ring—the strong visual identification of our Dual Filter Tareyton cigarettes.
 - Solution: Maximum visual concentration on the white ring by constant motion (animation—step motion) edited to the Tareyton jingle.
- 2. Evening In Paris
 Problem: To accomplish a big-time
 selling job in a short time
 (pre-Christmas) season.
 Solution: A constantly moving and
 changing display of gifts and Paris
 scenes dominated by a well-known
 French personality, Genevieve.
- 3. Roi-Tan Cigars
 Problem: With comparatively few
 prospects among viewers, to create
 visual education. And to further the
 problem, two sizes!
 Solution: Original animated characters, large and small, symbolizing
 our cigars. Because animation in
 itself is motion, we added values of
 showmanship and personality to an
 otherwise unidentifiable product.
- 4. Little Lady Toiletries
 Problem: To create a visual message
 of interest to both the small female
 and her mother.
 Solution: Judicious 'cutting' of the
 little lady's cosmetic activities
 (in imitation of mama) supported
 by an interesting character voice
 and music.



- 5. Rem Cough Medicine
 Problem: Fairly tough copy suggesting that other products did less
 than ours—did half the job.
 Solution: A visual underlining of
 'half the job' by opening the commercial with a split screen sequence,
 repeated at every mention of
 'half the job.'
- 6. Omega Oil
 Problem: To show the viewer the
 strongest possible picture of pain
 and relief within the bounds of
 decent dramatics.
 Solution: Again, the split-screen,
 to get the maximum visual relationship between pain-relief and the
 victim—between wintry aches and
 soothing warmth.
- 7. Minipoo
 Problem: The product stands alone
 in its field and, therefore, the viewer
 must be educated to a new idea.
 Solution: For quick attention,
 squeeze-motion—plus live action, a
 combination of live photography and
 cartooned backgrounds for specific
 points.









retail directions

leading store ADs, North, East, South and West, develop successful mix of image building and merchandise moving







class,

personal approach . . .

George Coutts, AD, Joseph Magnin, San Francisco: Ads should speak for themselves. To achieve attention and response, our approach is personal. When we have news, when we present everyday items with flair, excitement, our ads provoke this kind of immediate response. We try to create a JM personality consumers would enjoy knowing, conveying it (and this is the hard part) throughout merchandising, display and employees' attitudes.







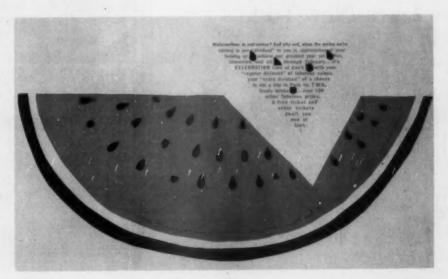


image yields to merchandise . . .

Arnold Varga, Creative Art Director, BBDO, Pittsburgh: People thought of Cox's in McKeesport, Pa., as high class, expensive, a little impersonal; mill workers' wives were afraid to step inside. I developed in the last 6 years 30 ads, many in color, promoting Cox's policies, services, good-will. They helped establish shoppers' respect and acceptance—a community institution! Now my ads sell merchandise. McKeesporters are tired of institutional ads—they've had too many. You've got to quit while you're ahead.









pleasantly powerful . .

Morris L. Rosenblum, Creative Director—Advertising, Macy's New York: Every sales promotion must reflect Macy's bigness, uniqueness. In this most competitive market, using the most competitive medium (newspapers), we believe the consumer can't react to an ad unless she can read it, and she can't read it unless she can see it. Graphically unusual, pleasantly powerful and contemporary, these examples fulfill our objective and contain a meaningful merchandise (service) message. (Some of the Macy ads shown are parts of spreads.)

AR

Art ad resp exci









autonomous art department . . .

Art Shipman, AD, Nieman-Marcus, Dallas: Buyers check copy, but neither they nor anyone else outside the ad department see our finished art or proofs before they run. While freeing the artist, this puts greater responsibility on us. Everything we advertise is fun, new and fresh, has a good ad potential and makes for exciting ads. Our undoing may be in quantity. At season's peak, we produce 25 to 28 ads daily, a Christmas catalog, envelope stuffers, gift wraps and packaging and posters for our own products and promotions.

Boston's 7th

"to maintain standards of excellence...
to sell...individual satisfaction"

AJ. is
HIGH on
FASHION

On prices

AMERICAN JUNIORS

the above three considerations shared as a common responsibility by all in advertising. The show was judged by Stephen Baker, Cunningham & Walsh; John Jamison, J. M. Mathes, Inc.; and Robert Blattner, Readers Digest. The 10 medal winners are shown here. Over 1,000 entries were sifted to pick the 167 in the show. Chairman was Joseph Havens, of Kenyon & Eckhardt, Boston.

Boston's call for entries for their 7th show cited

1-AD: Dick Wilkins
Art: Ed Emberly
Agency: Arnold & Co.
Advertiser: American Juniors Shoe Co.

2-AD: Ralph E. Moxcey
Art: Stephen Grohe
Agency: BBDO, Boston
Advertiser: Honeywell Meter Div.

3-AD and art: Jacqueline S. Casry, Muriel Cooper Agency, advertiser: M.I.T. Office of Publication

4-AD: Edward J. Sundin
Photo: Studio 4
Agency: Randolph Assoc.
Advertiser: Arthur D. Little, Inc.

5-AD: Peter Marks Art: Shelia Coulter, Studio 350 Advertiser: Old Mr. Boston Distiller Inc.

6-AD, art: Dietmar R. Winkler

7-AD: Leonard Karsakov
Photo: Assoc. Press, Edward Bishop
Agency: Bresnick Co.
Advertiser: Herald Traveller

8-AD, art, advertiser: Paul Giambarba

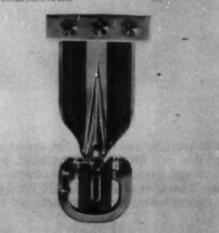
9-AD: Jack Powell
Art: Mary K. King
Agency: Container Corp. of America

10-Best-of-show
AD: Bud Burnham
Photo: Jet Photo
Agency: Harold Cabot & Co.
Advertiser: N. E. Tel & Tel Cc.

Judging chairman Ernest Degel, judges Baker, Jamison, Blattner, club President Lee Le Blanc.



For distinguished service in the air — rengiseli protein mennalism — imagination and to appl on a shelf. That's any we offer no passaged persone studying to some all measuring and control proteins. Any, we do have at the release imagination of our sequence imagination and proteins and proteins. And the service instances to able they specify mechanism problems your may have. Let sake our your reveal and specification. Just old our representative your result from the characteristic section of your designation directly. Or control to set our control to the characteristic section of your designation directly. Or control to set our control to section of your designation directly. Or control to set our control to section of your designation of the control section of your designation of the section of the sectio



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NEW YORK

LEAVING DEC 17 (SAT.) FOR WEEKEN!
COST ROUND TRIP

\$7.65

VERONICA DRISCOLL
ASMAN 7-9908 (AFTER
40 CLOCK AT THIS NUM

Dallas-Fort Worth's 4th



The 39 top pieces in the 1961 show are illustrated in a 12-page catalog published by the club. The three gold medal winning pieces are shown here. Judges were Saul Bass, Herb Lubalin and Bob Peak. The show was co-sponsored with the Southwest Advertising and Marketing Magazine.

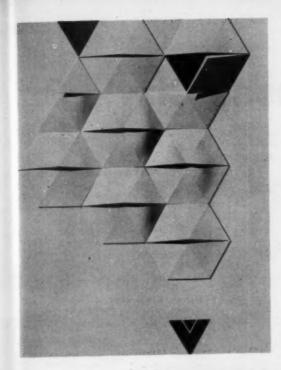
west Advertising and Marketing Magazine.
Stanley Marcus, president of Neiman-Marcus
Co., was presented a special scroll award for his
role in developing the high esthetic level of the
general graphic output of Neiman-Marcus and
in recognition of the profound effect this has
had on retail advertising in the Southwest and
throughout the United States.

Charles R. Meeker Jr., former managing director of the State Fair Musicals, Dallas, received the club's 1961 Cultural Award.

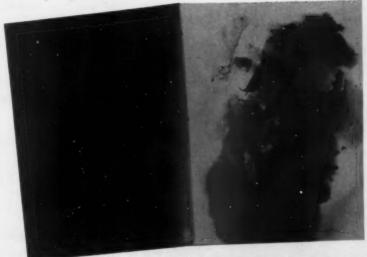
1-AD: Art Shipman Art: Dave Renning Client: Neiman-Marcus

2,3-AD, design art: Walter Ender Agency: John Schrenkiesen Predicative Design Client: Chance Vought Electronics (Shown, cover and an inside page)

4-AD: G. Don Curphey
Design: Margaret Abrams
Production Co.: Alexander Film Co.
Film Director: John Lee
Photo: Ivan Dazey
Agency: McCormick Advertising
Client: Shamrock Oil



2, 3





Kansas City's 8th

for members only







A first in KC shows was the requirement that all pieces be submitted by members. Entries could be work they did or that was produced for them. Show judges were Arthur Hawkins, Edward J. Bennett, and Richard F. Beck. A booklet illustrating all the pieces in the show is being compiled. Some of the show's top pieces are shown here.

1-Art director's Medal-Design
Booklet
AD, art: Bill Jackson
Agency, advertiser: Four Ducks Press

2-Trade periodical ad art AD: Hank Jankus Photo: Larry Nicholson Agency: Allmayer Fox and Reshkin

3-Editorial layout
AD: Rick Lyons, Norm Engler
Photo: Rick Lyons
Advertiser: Hallmark Cards

4-NSAD Award
Booklet design
AD: W. A. Fetter
Photo: Don Hill
Advertiser: Boeing Wichita

5—Art Director's Medal—Illustration Trade periodical ad art AD: Wilbur Elsea Art: Bill Manley Advertiser: Cessna Aircraft Co.

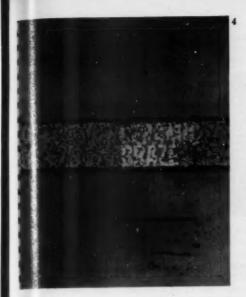
6-Poster design
AD: Jo D. Stockwell
Art: Moyer-Crandall Studios
Agency: Valentine-Radford
Advertiser: Adams Dairy
7-Direct mail design

AD: Wilbur Elsea Art: Glen Smith Advertiser: Ted Andrews & Sons, Typographers

8-Small space ad design AD: Jo D. Stockwell Agency: Valentine-Radford, Inc. Advertiser: Putsch's Coffee House

9-Point-of-sale design AD: Ben Baugh Art: Ron Anderson Agency: Lago & Whitehead, Inc. Advertiser: Pepsi Cola Bottling Co.

10-Newspaper ad design
AD: Jo D. Stockwell
Agency: Valentine-Radford, Inc.
Advertiser: Commerce Trust Co.

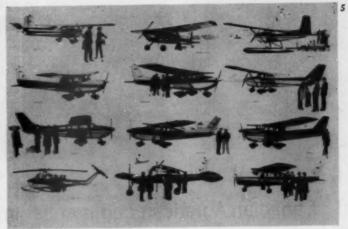


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Canadian-American commercial tops

First International Broadcast Awards

Sweepstakes award for best overall tv commercial entered in Hollywood Advertising Club's IBA was won by Esso Oil Heat's "cat" production for Imperial Oil of Canada. It was produced by Elektra Film Productions, New York, for MacLaren Advertising, Toronto. The commercial also placed first in the local one market any length or type category. Elektra won 3 other top awards as well as the Sweepstakes.

Nine first awards were presented in as many tv categories, and 5 technical prizewinners were named. Awards were also given for radio commercials.

Category finalists were chosen by jury panels. Top winners were selected from the finalists by Harry Ackerman, president of the Academy of Television Arts and Sciences; Norman E. Cash, president of the Television Bureau of Advertising; Patrick J. Frawley, president of Eversharp-Schick Corp.; Harry Wayne McMahan, author/consultant/lecturer on tv commercials and productions; Kevin Sweeney, president of Radio Advertising Bureau. Entries were screened and evaluated mathematically.

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Technical awards were made for:

Animation Direction, to John Wilson (Fine Arts Productions) and Stan Freberg (Freberg Ltd.), for Butter-Nut Coffee ("Metamorphosis"); Buchanan-Thomas Advertising Co. Animation Film Editing, to Hugh Kelley (Playhouse Pictures), for Olin Mathieson (packaging materials); D'Arcy; producer Saul Bass & Associates with Playhouse Pictures. Animation Cameraman, to Allen Childs (Playhouse Pictures), for Falcon-Ford Motor Co. ("Peanut's birthday"); J. Walter Thompson Co.; producer Playhouse Pictures. Live Action Film Editing, to Jack Parker (Arco Film Editing Dept.), for Chevrolet ("visits New York"); Campbell-Ewald; producer Arco Film Productions. Live Action Cameraman, to Bernard Davis (Anglo-Scottish Pictures, London), for Gibbs S. R. Toothpaste; Y&R, London; producer Anglo-Scottish.

Technical judges were animation director Robert Cannon; Ward Kimball, producer/director, Walt Disney Studios; film editors Anne Bauchens and Robert Kern; cinematographers John Fulton and Art Miller; director Josef von Sternberg; producer/director George Sidney, 20th Century-Fox Studios.



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Lettering forms a cat which moves from snow some to indoor safety and warmth of owner's home. To director Hugh Horler, creative director George Elliot, MacLaren Advertising. Creative supervisor Abe Liss, designer Paul Harvey, animator Fred Mogub, Elektra.



1 min, animation and live action:

Brillo Soap Pads. Producer Byron McKinney, AD Art Koch, copy supervisor Ruth Downing, J. Walter Thompson. Creative supervisor Abe Liss, director W. Lee Savage, designers Savage and Fred Monub, animator Mogub, Elektra. Music, Jerry Jerome.



30 sec, live action:

Dramatizes slogan "the hot breakfast that beats the cold." Halo of inner warmth surrounds each live action character who goes through animated cartoon snowflakes. With characters off, snow-flakes become flakes of Porage oats poured from pack which then spins forward to stand beside steaming bowl of porridge and slogan. Idea and script, George Worledge and A. A. Bowyer, producer Bowyer, storyboard on film, B. Watson and S. W. Cubberley, Alfred Pemberton Ltd. agency, London. Film production, Advision Ltd., producer

Kevin Hibberd. Film company, Studio d'Art Cinématographique, Paris, director G. Delecluse. Music, The Kentones.



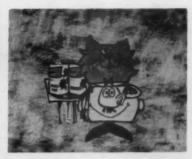
1 min, or over live action:

Alcoa Colorib. Titles in handlettering and music provide the only "conversation" by characters in action of vaudeville blackouts style, moving around main character, seen fully once, in this sole inset. All else shot live, all one take. AD William Ivers writer George Wyland, Fuller & Smith & Ross. Director Mike Alexander, letterer Dave Salter, cameraman George Stoetzel, film editor Pat De Rosa, Television Graphics.



1 min. or over animation:

Franco-American Spaghetti. Father teaches son to translate from French to English, using product can as textbook. AD Don Keller, writer Nelson Winkless, producer Chet Glassley, Leo Burnett, Chicago. Producer Earl Klein, animators Fred Grable and Ken Harris, Animation Inc., Hollywood.



20 sec. animation

Puss 'N Boots Cat Food. Producer Wally Bick, Spitzer, Mills & Bates agency, Toronto. Creative supervisor Abe Liss, director Jack Goodford, designers Goodford and Delores Cannata, animator Fred Mogub, Elektra.



8 or 10 secs. ID open class animation:

Dilly Beans (Park & Hagna). To break the smoking habit, woman eats beans as though smoking cigarets, then product jar is shown with quick action of women's and men's hands reaching in to remove contents. AD/producer George Lois, writer Julian Koenig, Papert, Koenig, Lois. Director Stephen Elliot, cameraman Michael Elliot, film editor Eddie Di Marzio, Elliot, Unger, Elliot, producers.



30 sec. animation

Prudential Insurance. Words "insurance" and "Prudential" appear at all times except when Rock of Gibralter symbol appears, but in various positions, some "wrong." These accompany action of an interviewer and an interviewee, supposed to carry out slogan "insurance means Prudential"—but interviewee thinks of asparagus when insurance is mentioned. Producer James K. Graham, writer Richard Karp, Reach, McClinton. Producer Peter Cooper, animator Duane Crowther, Robert Lawrence Animation. Voices by Allen Swift.



20 sec. live action:

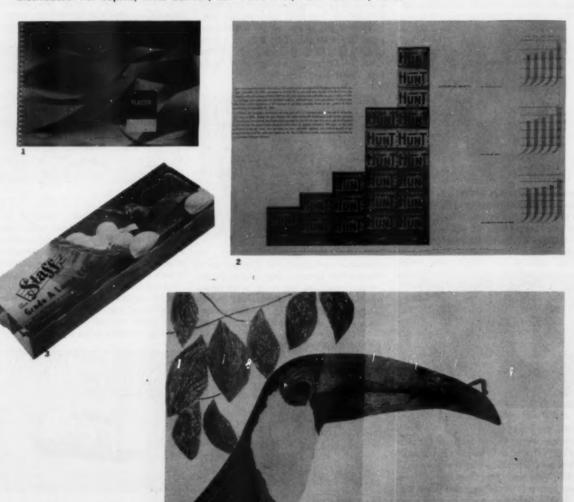
Dole Corp., ABC breakfast juice. AD Fred Cole, producer Robert Sallin, writer Ray Menzel, FCB, San Francisco. Producer George Sikes, AD Tex Avery, Cascade Pictures, Hollywood.

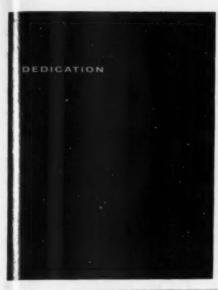
Litho show spotlights trends

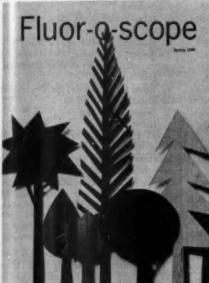
The 294 winners in the 11th Lithographic Awards Competition and Exhibit point up current directions in design and reproduction. They were noted by Ralph D. Cole, chairman of the awards and exhibit committee, Lithographers & Printers National Association, and Robert W. Honer, jury chairman and Merchandising Manager of Heublein, Inc. They report:

- · de-emphasis of brand name in displays, making displays more functional and easier to assemble.
- increasing number of direct mail specimens using "corporate image" and weaving company name into a design.
- · more duotones in direct mail.
- · more parchments and book cloths used for books and jackets.
- · improved typography in posters.
- · more aluminum foil labels. More process color in packaging.
- · more color photography in metal lithography.

The winning pieces were displayed at the Hamilton Hotel, 220 S. Dearborn St., Chicago, May 16-19, and are in New York at Warwick Hotel, 65 W. 54th St., June 6-9. A 100-page awards catalog is being distributed. For copies, write L&PNA, 597 Fifth Ave., New York 17, N. Y.











Direct mail

AD: Irving Teitel

Art/photog: Sigman & Assoc.; Hedrich-Blessing
Agency: Fulton, Morrissey Co.
Litho: The E. F. Schmidt Co.
Client: U. S. Gypsum Co.
2

Business reports Art: Gould & Associates Photog: Graphic Arts Color Service Litho: Rapid Blue Print Client: Hunt Foods

3
Cartons
Design, AD: D. M. Gorski
Art: Riegel Paper Corp.
Photog: Sherwin Greenberg
Litho: Great Lakes Press Corp.
Client: Staff Supermarket Assoc. Inc.

Juvenile books
Art: Leo Lionni
Litho: Connecticut Printers Inc.
Client: Ivan Obolensky Inc.

5 Trade books Design: Birney Lettick Art: Michael Nargi Litho: A. D. Steinbach & Sons Inc. Client: Congregation Mishkan

Magazines, house organs
AD: Conrad Capune
Photog: Graphic Arts Color Service
Litho: Rapid Blue Print Co.
Client: Fluor Corp. Ltd.

7 Covers Design, AD: Charles Walz Photog: Morton Shapiro Litho: Photopress, Inc. Client: Abbott Laboratories

Menus, programs
Design, AD: George Plataz
Art: Harry Donch Studios
Photog: O'Neil-Russel Studios
Litho, client: Herbick & Held

9 Greeting cards, private Design, art: Frank Lipari AD: Walter J. Edgar Litho, client: Gazette Printing Co.



accent on action

6th Visual Communications Conference links visual creativity and communication effectiveness

> How to aim a message to assure a desired effect from a predetermined audience was the theme of the Sixth Visual Communications Conference. Sponsored by the Art Directors Club of New York, the conference showed how new concepts were making visual communications more effective.

Program chairman William H. Schneider gave the meeting a two-way accent on action:

I. in translating visual ideas into consumer activators and 2. in giving conference attendees ideas they can apply.

The "accent on action" program had four phases:

- 1. How to listen.
- 2. Who's talking.
- 3. How to be heard. 4. Who's listening.

how to listen

An audience that thought it was listening attentively and effectively found out it was only partly there. In a demonstration of how poorly we hear (and in turn see and understand) Dr. Robert Haakenson, manager of community education, Smith, Kline & French Laboratories, played a tape of a short news item, then a tape of people telling what they heard. Not only were many facts missed, but some were exactly opposed to what had been said (the man who didn't go to church was reported as devout) and perhaps worst of all, the main point of the item was often missed in the effort to remember a few of the many facts.

The importance of listening stems from 70% of our working day being spent in verbal communication. Some business men estimate they get 40% of their salary for listening. Despite this, we forget 50% of what we hear within 24 hours and shortly thereafter 50% of the balance goes out the other ear.

10 bad listening habits

Failure to pay attention by

- 1. dismissing subject as "uninteresting"
- 2. tolerating or creating distractions (doodling, phoning) while presumably conferring
- 3. faking attention
- avoiding difficult expository material, ducking the challenge to brainwork

Missing the point by

5. criticizing speaker's delivery, reacting to superficials

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6. listening only for facts, thus missing important generalities

Allowing emotion to enter by

- 7. getting overstimulated, thus killing rationality. Here enthusiasm can be · as harmful as anger or antagoni m
- 8. allowing personal prejudices to interfere

Inefficiency by

- 9. trying to outline everything, thus failing to separate wheat from chaff
- 10. wasting the advantage of the thought-speed ratio.

thought-speed ratio

Dr. Haakenson reminded the group that we talk at 125 wpm but listen and think at 500 wpm. That extra time lets in cistractions. But it can be used positive y,

- 1. keep summarizing, keep track of the substance
 - 2. think ahead to the main point
 - 3. test and examine facts
 - 4. examine validity of reasoning

To improve listening, Dr. Haakenson suggests positive effort in four directions: 1. give attention

- 2. listen for substance, for ideas rather than isolated facts
 - 3. listen objectively
 - 4. listen creatively

Good listening is better selling. By talking when we should listen, Dr. Haakenson suggests, we might win arguments but lose sales. Good listening brings peace of mind by adding to understanding, adds to our competence by increasing our thinking time, makes friends, helps solve problems.

who's talking?

In this visual field, the "talking" is done by the art director and his crew. What kind of a bird is he? How much does he earn? How did the most successful ones get that way? These were some of the questions posed and answered by Jerry Fields, director of Jerry Fields Associates. A survey he made of 40 top-ranking ad agency ADs offered a profile of a "most successful" AD.

- he earns \$20,000 to \$45,000 salary plus from \$9500 to \$20,000 in bonuses, profit sharing, etc.
- he is 47.6 years old, weighs 174 lbs., is 5' 81/4", has two children.
- · his wife probably was or is in the
- it takes him 52 minutes to get to work and he has 11/2 cars.
- he dons creativity as a defense against copywriter's articulateness and he's not much of a joiner, except for professional art groups.

• attended art school 3½ years, was 2½ when on his first ad job. Started at \$1 weekly and moved on after two years. H 's had 5.7 jobs averaging 6.6 years in the most important ones. Longest time of t of work, 7 months.

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after 2.2 jobs he became an AD at as : 26.6 and has worked at it for 21 years. It took him 12 years to become a VP, but once he made it he stuck. He's been wh his present agency 14 years and he ded the art department for 9.3 years. H s present title is 61/2 years old.

his 44-hour office week is supplemented by 6 hours of homework.

he supervises 33 people and does little travelling except for location plotography.

to what does he attribute his success? In this order, to creative ability, administrative skill, ability to get along with clients and management, timing,

where does his day go? 1/3 of his time is at the board and about 29% of the day is spent consulting with and supervising staff. Meetings take 17%, paper work 7%. About 5.8% of the time he's visiting clients and 6.9% of the time he's at studios or on location.

• contrary to general opinion, the successful AD is a better family man than most. Only 7% get divorced (national rate is 9%).

• only 42% attended college, often for a year or less. Only 26% got degrees. 35% wish they had 4 years of college behind them. Other things some wish they had more of: public speaking, art schooling, cinematography, theater direction courses.

• where did they get their best training? 30% said "on the job".

in school, what was most important?
 Drawing, illustration, design, color harmony.

 lowest starting salary among this high-salaried group was \$6, highest was \$80. More than 90% have drawing boards in their office.

 many feel that lack of college education keeps them from greater agency status.

 in moving up the job scale, artists who can sketch and render are given a better chance than scissors and paste men.

the field's semantic confusion is indicated by the 22 different job titles these
 top ADs hold.

ADs must listen to be heard

The importance of calling ADs in to company conferences when plans are being made was stressed by James V. Ryan, Assistant Vice President of the American Telephone & Telegraph Co. But to be listened to at these conferences, Mr. Ryan made clear that the AD must have an understanding and concern with

the business, the product, the marketing problem as well as with layout and design, art and photography.

how to be heard

Making better use of type, television and color are among the ways to communicate more effectively. It was fitting the conference should concentrate on these three areas since outstanding typography and TV commercials were cited as highlights of the current ADC show.

it's loud, but is it clear?

The trend toward informal typography was shown in 113 slides and a panel consisting of Allen F. Hurlburt, AD of Look, Milton K. Zudeck, Typographic Art Director of McCann-Erickson, and Edward Gottschall, editor of Art Direction evaluated the trends in relation to communication effectiveness.

type to attract

"Today type is being used to attract readership, often at the expense of readability", Mr. Gottschall noted. "At best we are trying to attract more surely, to add the kind of excitement that makes people read on, to make our messages memorable, convincing, and accepted at emotional levels.

"At worst, we are asking more people to read increasingly illegible messages and creating new clichés as fast as we discard older ones."

Some of the directions highlighted by the slides:

• using illustration as lettering

• using type as illustration

increased use of type rules, often without functional value

 type set to visually express meaning of word it spells

• increased use of outline faces

 graphic symbols, especially on packages

· integration of type and picture

• type so large illustration is inside it

• surprinting

type set in two or more colors

 coordinating color of type with dominant illustration color

 unobtrusive typography to let picture dominate

• excessively long lines of text matter

· ragged lettering styles

• oversize punctuation marks

• copy blocks shaped to the illustra-

old-fashioned faces

wavout lavout

Allen Hurlburt asked whether this new typographic freedom was merely a new code of clichés. He spoofed some of the typographic directions, as follows:

"Like the rise and fall of the hemline in female fashions, typography in our time has moved from the Swiss cheese to the sardine look. Not too many years ago, type designers were vying to see who could get the most letter spacing between the letters, and the most leading between the lines. Now letters are tightly stacked and copy compressed. The scissors and the camera have made it possible to compress and interlock letters in a manner impossible with metal.

"Today long words are sliced into syllables or arbitrary letter groups, and with the scissors, we set 10 point type on a nine point body.



"Figures 1-6 represent some current typographic fads and fantasies. They are parodies designed to highlight the weaknesses and the strength of today's typography . . .



"Figure 2 illustrates 'split-level school' of typography. Please note the wall to wall copy, and the headline which is set in a style that can only be described as 'flush nowhere.' You will note that type supplants the illustration and that what goes up the chimney is not smoke, but readability.



"Figure 3 is the classic 'jam-the-words-

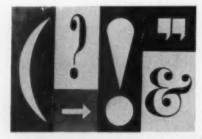
down-the-copywriter's-throat' layout. This style, much sought after by the junior members of the typographic birdmen of America, eliminates the need for artist or photographer, and copywriter as well.



"The 'layer cake layout' Figure 4, combines many of the worst features of the preceding layouts and adds a few of its own. With a combination of mix and match type selection that was once referred to as 'wrong font', and a 'hide and seek' absorption of the body copy into the illustration, we have almost achieved the ultimate by eliminating the need for a reader.



"In their continuing quest for bigness and boldness, our uninhibited typographers, Figure 5, have converted the once dreaded accident of 'bleeding' typointo a creative virtue. Typographic historians will note that the headline is set in 23 point 'skiddoo', a member of a nearly extinct type family once described as 'serif-sans-type'.



"When all else fails, today's typographic designer turns to the 'Little-GemComplete - Compositors - Creativity - Kit', Figure 6. It is equipped with sufficient material to replace ideas for many months of happy 'avant-garde' designing. The kit shown here is the 1960 model. In the 1961 version now in preparation, the Bauhaus arrow has been replaced by an outsized asterisk and an assortment of type rules for interline insertion.

"The argument for and against typographic rules and standards is almost as involved and endless as the argument for and against abstract painting. In the face of this, I would like to make a plea in behalf of knowledge and skill. Most of the best results that you see today were not arrived at by primitive accident. They were, rather, the result of a calculated deviation from the classic and the traditional. Behind the work of such innovators as Picasso and Mies van der Rohe lies a sound knowledge of craft. It is no less important that a typographer understand the traditions of his art.

"If there is a single alarming weakness in typography today, it is its ultimate similarity. This typographic conformity grows out of influence, imitation, and the saturation of communication images. It can only be overcome by a deeper understanding of our craft and a true knowledge of our tools. Only in this way can type designers arrive at the true mark of art... the personal style."

typographic spirit

Is all contemporary typography too way out to be in? Mr. Gottschall thought not.

"These many type trends remind us of the men who got on a horse and rode off in all directions. But these directions aren't as scattered as they seem. Like strands of a rope, they combine to form a single, strong line. That line is spirit, typographic spirit.

"The typographic rules we inherited from the book designers and the craftsmen of yesterday gave a quiet fineness and a great readability to large copy areas.

"But this tone is out of keeping with the frenetic, competitive society of today. The rules which make for mechanical correctness in typography, if applied unimaginatively and uncompromisingly, make for a spiritless conformity. Today the rules are being broken in the interest of achieving a vitality and spirit more essential to communication effectiveness than maximum readability.

"Spirit can be spelled out as follows: "S - speed of getting idea across

"P – penetrability of the idea to subconscious levels

"I - individuality

"R - results

"I - informality

"T - taste."

an egg is an idea

"It's what you do with what you see . . . it doesn't matter if someone's seen it before but interpreted it differently. . ."

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This position seems to harmonize the "There's nothing new under the sun" viewpoint and the creative man who thinks everything has to be brand now. This attitude provides a working area for seeing the familiar in a new light.

Steve Elliot, President of Elliot, Ung r & Elliot, producers of motion pictur 3 and TV commercials, made this point. He challenged "anyone who is trained s a visual thinker" to "find better was of saying things that we hear over at d over again in the same old way."

Mr. Elliot showed 8 outstanding comercials and a 15-minute film, "An egg is an idea". The latter is a personal observation by Don Tennant of the Lip Burnett Co., and may well have be a the highlight of the conference. It visitally put across Mr. Elliot's point the creativity, and effective communication, depends on seeing the commonplate freshly. It is an ideal film for chip programs.

the age of reason in color

If spirited typography and fresh looks at everyday objects and events help put ideas across, so does color. And color, says consultant and author Faber Birren, has a new look, too.

Mr. Birren advocates the use of tinted paper and color related inks. He even favors four-color process printing on colored stock. Standard yellow, red and blue process inks are used but instead of the black a brown, maroon, green or other color is used to balance the process colors to the paper tint. Mr. Birren showed slides of his experiments. A booklet expressing his viewpoint and containing four-color demonstrations of the same subject on different colored stocks, "The Age of Reason for Color", can be obtained from the National Aniline Division of Allied Chemical Corp., 40 Rector St., New York 6, New York. Other data on the subject is available from the Whiteford Paper Co., New York, which has developed a line of Impact paper colors for color printing, or from Mr. Birren at 500 5th Avenue, New York 36, N. Y.

He believes that white is used for color printing, not because it is scientifically better, but out of habit. He notes that "The white tradition has a reason. This originally concerned the need for legibility." Mr. Birren reports, "Black on white admittedly is good, but deep blue on pale yellow may be even superior. If clear visibility is a function of brightness-difference, this condition is not restricted to black-and-white."

n fact, Mr. Birren notes, that a truly neutral white is not liked as much as col whites or warm whites.

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ome major objections to use of color d papers are taken up by Mr. Birren. White is better for reading matter. W ite and black offer good legibility and vibility but so do other combinations. B. v, however, has the disadvantage of producing glare which makes reading unplusant and, for sustained reading, far guing. Colored inks for type matter on coordinated colored paper can make fo superior reading. Colored papers have the added value of better emotional appel when properly selected.

fr. Birren also does not agree that b/ engravings look better on white pa er, that realistic full color printing recaires white paper, or that white paper is nore economical or convenient.

Ife argues that even nature has no neetral base. "Sunlight at noon may be yellowish; dawn and sunset pinkish. The chromatic qualities of such natural light may be more pronounced and richer than the tints of Impact Book on which process reproductions have been printed . . . natural light striking white paper during the course of the day may be more colorful than the tints of the papers."

According to Mr. Birren, the phenomenon of color constancy makes the colors appear normal and the tinted papers can enhance the beauty and appeal of the nicture.

who's listening?

Making sure you've been heard and understood and agreed with by the right people is one of the final concerns in the chain that starts with a marketing problem and ends with consumer action. There are some who feel that ad testing and research are not the AD's concern. That the ADC of New York recognizes the importance of checking the effectiveness of creativity was underscored by the inclusion in the two-day conference program of three talks devoted to research.

John DeWolf used Starch reports of trade ads to illustrate how well art directed trade ads outpulled visually dull or confusing layouts and to stress the importance of the AD being part of the creative team in industrial advertising agencies as well as for consumer campaigns.

His presentation included 54 slides. His complete, illustrated discussion will appear in a forthcoming issue of Art Direction.

the new package research

H w package research helps the designer to lay was explained by Dr. Myron J. H lfgott, Vice President, Research, Lippincott & Margulies, Inc.

Five important changes, according to Dr. Helfgott, mark the beginning of a new package research.

 Package research no longer has license to violate the scientific requirements of good research generally.

2. Package research no longer says, "What machines are available to give us measurements and what do these measurements mean?" but "What do we want to measure and what is the best way of measuring it?"

Packaging research is now more ntimately related to specific brands.

intimately related to specific brands. There is no such thing as a good or bad package in and of itself. There is no research formula applicable to any brand or package. Package research has become tailored to specific marketing problems.

4. Package design is not merely an ad pasted on a package. An ad often relies on news, sells newness. A package often relies on familiarity, recognition, oldness. Thus packaging research cannot adopt many of the theories developed in advertising research.

5. Packaging research is developing new theories of its own about consumer reaction to graphics. Some of these are:

irrational but predictable

Consumer responses to design, though not rational, are predictable and determined. The communications of design are emotional and symbolic. Nevertheless the consumer does have stable preferences. For example, a group of housewives, representing a balance of upper-lower, lower-middle, and upper-middle class women, was recently tested for design preferences to determine the best single approach to this mass market. Sentimentalized design won out, probably because of its literal, realistic symbols that are more easily conceptualized.

rational explanations of the irrational

Though the consumer design preference is not rational, she explains it rationally. For this reason, informational copy on package labels becomes very important, not only because of its own value, but because it provides the consumer with a reasonable justification of her design choice. Adding informational copy to a label has been found to greatly increase preference for it. This was especially true of the most abstract labels which provided the least information through design.

bypassing the inarticulate

The consumer cannot objectively explain her design choice. But she does react to design. Therefore researchers present alternatives to a consumer in experimentally controlled situations rather than by asking direct questions. Responses are tabulated and statistically related. Among the hundreds of findings from such studies was that brand loyalty did not exist when the design reasons for preference were absent.

familiarity breeds preference . . .

Dr. Helfgott reports that consumers repeatedly prefer a present package to a new one, although this preference varies by field and the amount of package change common to the field. However, once the old package is off the market, the consumer responds favorably to the new one. Dr. Helfgott suggests that "... we should not present a direct choice between an established package and a new candidate, but rather to reproduce in our research the marketing reality that would prevail if the new package were put on the market, and if it were not." This gives the consumer a more realistic choice. Thus different testing samples get either the old or the new package, but no one consumer is asked to choose between the two packages.

Dr. Helfgott also explained how consumer's response to a package both influences and is influenced by all of the

brand's other communications.

8 recommendations

John Caples compressed the lessons of 25 years of copytesting into a 25-minute slide lecture. Although his experience and his slides were both in the hard-sell mail-order area many of his conclusions are applicable to other forms of advertising. Eight points he stressed were:

1. By lists, headlines, layout, illustration, etc., select the right audience.

2. Be sure the message is easy to understand.

Make claims – whether verbally or visually expressed—believable.

4. Use the manufacturer's (or advertiser's) name to advantage. It is often a sales asset ann' not just a necessary evil to include at the bottom.

5. Be specific.

When immediate sales are sought, give a complete sales talk.

7. When possible, make clear quick results or quick product benefits.

8. Appeal to self interest.

credits

Conference chairman was Salvatore J. Taibbi, AD of American Telephone & Telegraph Co. Program director and MC was William H. Schneider, Executive Vice President of Donahue & Coe. President of the sponsoring New York Art Directors Club is Robert H. Blattner, art director, Reader's Digest.

Buffalo's 2nd

simplicity with strength





A run-through of the top pieces in Buffalo's 2nd annual ADC exhibit shows a predominance of clean, simple layouts with well defined illustration and copy areas. Text areas emphasize readability in line length and leading, bold run-ins, etc. with relatively little of the long-line or shock treatment, although a few pieces tie in bold heads with strong photography or abstract illustrations, most avoid surprinting the type on the illustration. Ten of the show's top pieces are shown here.

- 1-Magazine ad, 3 colors or more AD: Richard DeNatale Agency: Carborundum Co. Client: Reynolds Metal Co.
- 2-Product illustration, color Photo: Sherwin Greenberg Client: Hungerford Smith
- 3-Trade paper ad, page or more, 2 or more colors AD: Charles Wagner Agency: The Rumrill Co. Inc. Client: Bell Aerosystems
- 4—Trade paper ad, page or more, b/w
 AD: Harold Feltz
 Agency: Barber & Drullard, Inc.
 Client: Spaulding Co.
- 5-Trade paper ad, less than page, b/w AD: Harold Feltz Agency: Barber & Drullard, Inc. Client: International Caboose
- 6-Posters
 AD: George Woltz
 Agency: Carborundum Co.
 Client: Richmond Symphony Orchestra
- 7-Booklets, 3 or more colors AD: Richard DeNatale Agency: Carborundum Co. Client: Reynolds Metal Co.
- 8-Booklets, b/w or 2-color, Best-of-show AD: Clifford Hehr Agency, client: Wm. J. Keller, Inc.
- 9-Institutional, announcement AD, client: Alan Spitzer
- 10-Sales presentation or promotion kits AD: Frank Nehin Agency: Wm. J. Keller, Inc. Client: Moore Business Forms





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July 31 Pab. 4. March 11@ Borres Ticholo \$1.90





Creativity With Paper

When the Brooklyn Museum, Brooklyn, N. Y., planned its permanent Indonesian Art Exhibit last September, integration of catalog and exhibit was a factor. Much attention was given to catalog design.

Chosen for the cover was scarlet Mead-Wheelwright Potomac Velour, a standard weight paper, and a black dragon design by Rochelle Estrin and Arline Meyer, fellows under the Museum Fellow Program in the Dept. of Primitive Art.

"The design on the velvety scarlet background is a distinctive Indonesian art color combination," explains assistant curator Jane Powell. "We weren't striving for identity as exhibits are done individually. The scarlet-black combination gave a muted warmth to the catalog. Another consideration was paper's affinity for fine reproduction."

For inside pages, coated stock and tissue sheet overlays for halftones were used.

The Museum has its own photo and printing shops and its own art staff, headed by Myles Libhart.



Fire in each eye, and paper in each hand they rave recite and

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Alexander Pope, Epistle to Dr. Arbuthnot

This is KROMEKOTE Cast Coated 1 Side Litho Pastel Pink



Graphic arts and the papermaking arts shouldn't be compartmentalized. The good looks of good design demand a partnership between the people who make the pictures and the people who make the paper. That's exactly what the man from Champion has to offer. Ask him. He's on your side. So are all the fine merchants who sell Champion papers.

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District Sales Offices in New York, Boston, Chicago, Philadelphia, Detroit St. Louis, Cincinnati, Atlanta, Dallas and San Francisco le Litho tel Pink



Co er designer

Sal atore J. Taibbi, now basking in the suc ess of the 6th Visual Communications Co ference sponsored by the ADC of New York, and of which he was chairman, is AD for American Tel & Tel Co. A member of the Society of Illustrators and the Downtown Athletic Club as well as the ADC, he is consultant AD for industrial concerns, gives lectures, and taught at Pratt Institute Evening Art School. Over the years he's also served on more than a half-dozen committees. The photo in his cover design of the foyer to the room where the conference was held was taken by Bill Schropp.

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GLASS-GILDING WHITE GOLD LEAF: New 10K gold is easier to work with than silver and palladium and can be used wherever silver leaf is required, according to Hastings & Co., Inc., 2314 Market St., Philadelphia 1. Available from stock, by pack or book.

1-PIECE "DISPLAY MAKER" (DG-60) is a doit-yourself exhibit with 35 sq. ft. area and 75 sq. ft. if both sides are used to make a walk-around display. Cost: \$225. Weight: 100 lbs. Folds to fit an aluminum suitcase. Legs are removable, so table-top or window display is optional. Four 28" x 40" pegboard panels are lacquered both sides in white, black, red and yellow. Title boards at top are removable. Included are 2 swivel lights and 3-way outlet box with power cord. Kit has display fasteners, pegs, cut-out letters. Manufactured by Design & Production, Inc., 826 Shaters Lane, Alexandria, Va.

WOOD ENGRAVINGS and a 4-color relief et hing of an advertising-editorial art master are reproduced directly from original blocks, plates or electrotypes in 4page portfolio from Brussel-Smith, 328 Cherry St., Bedford Hills, N. Y. on the West Coast



Furniture image All printed material for Porter Johnson's

store in Escondido, Calif. uses new trademark of stylized hand carrying "luggage" of lettered logo. Slogan to fit: "Carrying home furnishings of quality for interiors of style." All material is printed on light green stock with olive green ink.

Credits: AD Fred T. Newcomb, Fred T. Newcomb Advertising, Pasadena. Copywriter Jo Hartley.



Howard Forsberg to Elgin Davis

After 6 years as a principal in the Forsberg & De-

Cicco Studio, Howard Forsberg joined Elgin Davis Studios, Los Angeles, as staff illustrator. Before coming to LA, Forsberg lived in Chicago and Westport, Conn., won a national reputation as magazine editorial illustrator. In the past few years he has painted illustrations for many national advertisers. He is a member of ADLA, and a past member of Society of Illustrators, New York.

West Coast School of Photography held

ADLA member Siegfried R. Gutterman was director of the recently held West School of Professional Photography, sponsored by Professional Photographers of California. The school was conducted as a 1-week course of intensive study followed by at least 5 weeks of followup of assignments carried out by members in their own studios.

First faculty for the session held at Asilomar on the Monterey peninsula was composed of magazine cover photographer L. Willinger; illustrator Todd Walker; photographic techniques teacher Bob Forester; print quality expert Vince Thomas; teacher Will Connell; John Flack, exec AD Cunningham & Walsh San Francisco; and Wynn Bullock, experimenter in color abstraction.

The degree of Recognized Professional Photographer of California was granted to those successfully completing the study course and followup. Prerequisites were a minimum of 3 years of professional experience plus attendance at the west coast school or another year of experience, and successful completion of 5 assignments. Higher degrees of Associate Professional Photographer of California, and Fellow Professional Photographer of California, have prerequisites of service to the profession or related professions.

Steve Tuttle to McCann-Erickson LA

Formerly with Rumrill Co., Rochester, N. Y., Steve Tuttle has joined McCann-Erickson as an AD. At Rumrill, Tuttle serviced Stromberg-Carlson, Eastman Kodak, Genesee Beer and other accounts.

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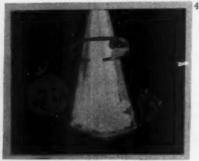
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Philadelphia AG's first juried show

Although there have been previous Artists Guild shows, the recent

exhibit held by AG was termed by president Ed White the "First Exhibition". This year the show was competitive, judged by 3 art buyers, and divided into 4 categories, editorial art, consumer and trade design, consumer-trade finished art, portfolio. The latter included noncommissioned work. Ninety-eight pieces were shown. Judges were Vincent Benedict, former ADC president and AD Gray & Rogers; Roy Boutillier, AD Wanamakers; Ken Stuart, art editor Saturday Evening Post.

Exhibition committee members: chairman Albert Michini, Doris Ashley, James Heugh, Carrie Holmes, Mary Mowry, Harvey Simpson, Kathryn Tyrrell, Douglass Warner, Ed White, Charles Whitman.

Award winners were: 1) Editorial Art; artist/AD John Gretzer; Penn Valley Publ. Co. 2) Portfolio; artist Albert F. Michini. 3) Consumer-Trade Design; artist Nick Tredemus, Mel Richman Inc.; client Typographic Service Inc. 4) Consumer-Trade Finished Art; artist Wally Neibart; AD Jessie Falini; Warren Advertising.

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AFSC president frenk Jacobi

Association of Art Studios in Chicago

are headed by Frank Jacobi, president of Carnahan-Hanson Co. and the recent purchaser of Heil Studios. Henry Varyu, Whitaker-Guernsey Studios, is vp and Bill McKinley, Promotional Arts, is treasurer. Jacobi operated an ad agency under his own name for 12 years, was sales mgr. for Montgomery Ward, entered the studio field a little over 2 years ago when he bought principal interest in 40-year-old Carnahan-Hanson. He participates in civic and youth projects, was recently honored by thos university, Dennison, as its candidate for Sports Illustrated's 1960 Silver anniversary All-America Team.

Recent AASC activities include contact with art schools throughout the country to encourage graduates to work in Chicago. This b/w and purple poster by Norbert Smith was mailed as well as letters to faculties. The group was host to the NSAD at a luncheon and tour of studios.

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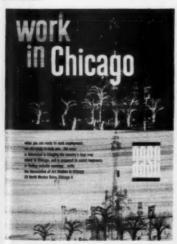
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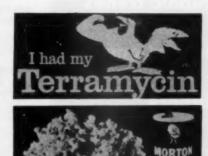
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Agricultural and food product winners

First place awards in their classifi-

cations went to these posters in the 29th national competition of outdoor advertising art, sponsored by ADCC.

Credits: Terramycin-AD John Clayton, Leo Burnett. Artist Ted Carr, Promotional Arts. Craw Clarendon process lettering, Lettering Inc. Morton – AD Thomas R. Gorey, NLB. Photographer Ralph Cowan.

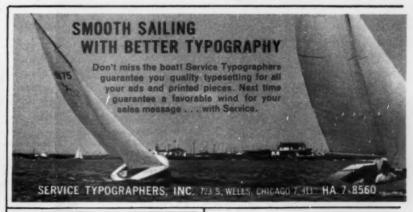
AGC's 3rd June 5-16

Drawings and watercolors by members of the Artists Guild of Chicago, ADCC and STA will be shown at AGC's fine art show, Visual Arts Center. Exhibition opens with a preview, cocktail hour and awards presentation June 2.

Show is open to the public June 5-16. Jurors are Arthur T. Lougee, NSAD president and AD Ford Times; painter Irving Shapiro, American Academy of Art; art authority, Frank Oehlschlaeger, Oehlschlaeger Galleries.

Awards to be presented include: Artists Guild, \$250; Collins, Miller & Hutchings purchase, \$250; Rayner Lithographing purchase, \$100; Standard Studios purchase, \$150; Feldkamp-Malloy purchase, \$200; Near-North Guild purchase, \$100. Blue Ribbon honorable mentions will be presented at the discretion of the jury.

Committee members include chairman Carl Grether, Alfred Stine, William Carr, Phil Austin, Leonard Black, Jack Strausberg, Dean Wessel.



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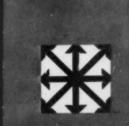
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trade talk

ART DIRECTORS CHICAGO: James

named AD of Frank Hubacek & Associates. He had been AD and vp of Mandabach & Simms . . . Bill Melton was made creative director of Plymouth agency. Art Hudson and Ed Pelsar no longer have joint art studio. Hudson now at R. Jack Scott agency, and Pelzar to World Book . . . O'Grady-Payne added Louis Pappas as creative director and Don Hurd as AE. Pappas had been AD with BBDO and Campbell-Mithun . . . Ed Fitzgerald now on AD with Field Enterprises . . . John Dennison & Associates opened at 30 N. La Salle St. Dennison had been freelancing since leaving John W. Shaw Adv. . . . New publisher of the Combined Bulletin of AGC, ADCC and STA is Raiph J. Finch, taking over from Clarke Trudeau. Finch, of the design group at Stephens-Biondi-DeCicco, is a member of ADCC and AGC . . . DENVER: Recent speakers for ADC meetings were Bill Prescott, Bill Kinser, Winter Prather - all at a panel discussion moderated by Dick Burnell-and Bill Traher, painter for the Museum of Natural History's ecological settings . . . DETROIT: Tom Murray, vp/copy director at Campbell-Ewald, was guest speaker at ADC meeting . . . JACKSONVILLE: ADC was host at recep-

tion given for Morris Gordon, president of American Society of Magazine Photographers and coordinator of photographic exhibits for the Huntington Hartford Gallery of Modern Arts . . . KEARNY, N. J.: Erich Koesterich has been named to the new post of AD for Congoleum-Nairn, Inc. He had been art supervisor for DeTroy-Bergen, Teterboro, N. J. . . . LINCOLN: Roderick Morse, formerly with Meredith Publ., Des Moines, and with Bozell & Jacobs, Omaha, now AD at Ayres, Swanson & Associates, in recent expansion move, New artists are Morgan Beste, formerly with Potlatch Forests, Pomona, Calif., and Mrs. Audrey Smock, formerly with Science Research Associates, Chicago . . . LOS ANGELES: Edward L. Cunningham promoted to AD at Coleman-Parr George Biastre from Shay Advertising to J. W. Watson . . . Charles Doe and Wade Advertising moved to 1717 N. Highland Ave. . . . Chuck Porter from Barnes Chase to FRC&Hnow that Barnes Chase merged with the latter, 6233 Hollywood Blvd. ... George Rappaport from FRC&H to Carson/Roberts . . . Roy Rogers from Marquardt to Nides, Cini Advertising . . . Roy Wilson joined Spielman Studios . . . Ed Mitchell, Fred Kopp and Milton Zolotow addressed recent Studio Assn. meeting . . . Vance Jonson joined Carson/Roberts. Dennis Juett from Douglas Aircraft to Hixson & Jorgensen ... ADLA members and SI held an art auction to raise funds for the scholarships . . . George

Rappaport won ADLA's new award for an AD who did most to advance good illustration in the past year. Ren Wicks of SI presented the award . . . John Urie won a special NSAD award . . . Playboy AD Arthur Paul was recent speaker for ADLA . . . The club awarded a \$250 year scholarship to Ignacio Gomez, 19 of LA Trade-Technical College . . . New club members: photographer Jason Hailey: photographer Joseph H. Maddocks: Jay A. Novak head of art direction, corporate communica tion, System Development Corp.; D. J. Vincent. promotion dept. head, North American Avia tion's Autonetics Div.; Merton Megaffin, ar dept. head, Yellow Pages Directory, Pacific Telephone Co.; Richard E. Brickner, head graphic arts section, design group, presentations unit and still photo dept., System Development Corp.; Richard van Benthem, AD Filmfair; Dennis J. Juett. Hixson & Jorgenser . . . Don Kracke handling Air Force design problem, on behalf of ADLA . . . Recent club speakers on topic Research vs. Creativity were Bill Tara, Betty Clements, Saul Bass, Charles Hutchings. Discussion was reviewed from the floor by Norm Schmidtke . . . Recent speakers for WSAAA meeting included Walter Berk. production & art mgr., FSR . . . Tilds & Cantz art dept. designed WSAAA's scholarship brochure . . . MEMPHIS: Jason Williamson addressed the club on Handling Watercolors . . . Ed Bailey, former partner in Boatright, Bailey

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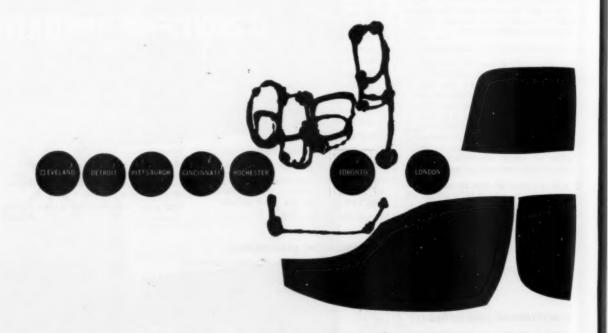
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Huckaba, to Greenhaw & Rush . . . Bill Womack joined BB&H as designer ... Estelle cDaniel mother of a new baby girl, back freelancing . . . Millie Ford left art to become Mrs. Bill Creech . . . At recent ADC meeting, I wid Blair of Blair Art Products, and designer F! Bailey presented their joint case history design for the Blair line . . . Pat McCain, Fough, Inc., now a member of ADC . . . NONTREAL: Prof. W. O. Judkins, chairman Dept. of Fine Arts, McGill University, was est speaker for the club. Arrangements by David Feist . . . NEW YORK: Francis E. Brenn. n. former art adviser to editor in chief of Time Inc., now with McCann-Erickson as a vp a d acct. director . . . Walter E. Scott joined E. M. Freystadt as senior AD . . . ADC fine a show winners: Oils and Caseins, gold medal, King Rich of Albert Frank-Guenther Low: silver medal, Jack Leonard, Winthrop Products; bronze medal, Arthur Hawkins; grands of merit to Andrew Nelson, JWT; Peter Heick: and Donald Deskey. Watercolors, Graphics and Sculpture, gold medal, George Elliott, McCann-Erickson; silver medal, Les Stivas, Warwick & Legler; bronze medal, Peter Edgar; award of merit to Irving Trabich of Raymond Spector . . . ADC new members include George Lois, exec AD/partner, Papert. Koenig, Lois; William Mostad, Hazard Advertising: William F. Cadge, Redbook: George Mecir, Johnstone: Walter Marks, assoc. AD,

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B&B; Allan Seide, creative AD, Beacon Advertising; Dana Vaughn, dean of School of Art & Architecture, Cooper Union; John Okladek, Winthrop Products; Richard W. Johnson, Lambert & Feasley; Allan Philiba, designer/AD, Winthrop Products: Samuel A. Fertik, American Machine & Foundry Co.; John A. Zeigler, AD/director of packaging div., Sudler & Hennessey; William Negron, Clairol Corp.; Ernest Costa, Grey; Tony Venti, president of Tony Venti Studios . . . Norman B. Mullendore was golf tournament chairman for the ADC Recent club speaker was sculptor Paul Manship. Robert S. Smith is chairman of the speakers committee . . . Abril Lamarque and company of magicians-including Duck Dubois. past national president of Society of American Magicians, and Frank and Ruth Clinton, performed for recent club meeting . . . Harold Katz named AD at Herbert Morris Associates . . . Bob Jones, RCA Victor Records, spent a busy May. Went back to old home town Salt Lake City, to address that club's 4th annual awards dinner. Was a panelist on Type Directors Club's Typographic Directions program here. Contributed to Advertising Directions 2, Art Direction's upcoming annual . . . Alfred Zalon with KMG . . . Walter J. Young promoted to vp/creative director for packaging, Lippincott & Margulies . . . Andrew N. Carnase from Kastor, Hilton, Clifford, Chesley & Atherton to O. S. Tyson . . . Ben Morrison, Venet Adver-

tising, Union, N. J., is creative director of Sales Promotion Executive, a new quarterly issued by Sales Promotion Executives Assn., 389 Fifth Ave. . . . Irving Weber, head of art dept., was also named vp and director, Brown & Crane . . . Society of Business Publication Designers meets the last Tuesday of every month at the Armory, 33rd St. and Park. Lunch, 12-1, at \$2, and program 1-2. Nonmembers always welcome, and it's not necessary to come to lunch. Program and/or membership details from national president and chairman of the New York chapter Henry Ballour, Mechanical Engineering, PE 6-9220, ext. 257, 29 W. 39 St. Reservations with Kenneth Cerell, Rubber Age, PE 6-6872, Recent speakers include Dync Lowenstein, Pictograph; and Walter Allner, asst. AD Fortune magazine . . . Freelance AD/graphic designer Gladys Hollander Barton, former associate AD of Clairol, and recently consulting AD/designer, Richland Advertising, now at 190 E. 17 St., Brooklyn 26 . . . OAKLAND: Oakland Art Museum director Paul Mills won a Ford Foundation fellowship for research in California art history . . . AD Robert Conover received word that the Christmas issue of the Kaiser Builder, published by Kaiser Engineers, was 1 of 7 company pubs to receive recognition in the NYADC show . . . OLD GREENWICH, CONN .: Eduardo Riera now AD of Albert A. Kohler (continued on page 101)



FEDERMANADAMSANDCOLOPY



THE AD COPYFITTER

See Sept. 1960 Art Direction for the CHARACTER PER LINE CHART and first installment of these CHARACTERS | R PICA TABLES. The article tells how to be tabular data and chart for visually traislating characters per pica into charact rs for any line length up to and including 55 picas. More tabular data appeared n October, and will continue montly until the series has run from A to Z. 6 .nual supplements will keep it up to da ..

Kennerley Bold It. No. 269 (M) 6-3.57; 8-2.85; 10-2.5; 12-2.08; 14-1.85; 18-1.67; 18#2-1.4; 24-1.11 Kennerley O. S. No. 268 (M) 6-4.51;

8-3.62; 9-3.18; 10-2.93; 11-2.62; 12-2.41; 14-2.1; 18-1.92; 18#2-1.54 24-1.23

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Keynote (Allow for Swashes) (ATF) 24-1.86

Korrina & Bold (I) 6-3.8; 8-2.96; 9-2.74; 10-2.46; 12-2.08; 14-1.78; 18-1.46 Lafayette Ex Cond. (Lud) 18-2.99; 24-2.25 Latin Wide (A/C) 6-1.93; 8-1.66; 10-1.37; 12-1.14: 14-.9

Laureate (Lud) 18-1.46; 24-1.07 Law It. No. 23 (M) 6-3.56; 8-2.94; 10-2.35;

Law It. No. 115 (M) 8-2.94; 10-2.35; 12-2.04

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14-1.85; 18-1.48; 24-1.18 Metromedium (Li) 6-3.98; 8-3.55; 10-2.85; 12-2.37; 14-2.06; 18-1.59; 24-1.27

Metromedium & It. (Li) 6-4; 8-3.56; 10-2.8; 12-2.35; 14-2.04; 18-1.65; 24-1.23

Metromedium No. 2 (Li) 18-1.62; 24-1.26; 30-1.09; 36-.88

Metromedium No. 2 w lt. (Li) 6-3.75; 8-3.38; 10-2.75; 12-2.35; 14-2.06; 18-1.68; 24-1.28; 30-1.12; 36-.94

Metromedium No. 2 w Metrothin No. 2 (Li) 6-3.75; 8-3.4; 10-2.78; 12-2.36; 14-2.08; 18-1.62; 24-1.29

Metrothin No. 2 (Li) 18-1.62; 24-1.3; 30-1.12: 36-.91

Metrothin & Metromedium (I) 6-4.; 8-3.56; 10-2.8; 12-2.35; 14-2.04; 18-1.54; 24-1.23

Modern No. 8 (M) 4-5.33; 41/2-4.44; **5-4.12**; **6-3.83**; **7-3.33**; **8-3.11**; **9-2.53**; **10-2.67**; **11-2.43**; **12-2.22**; **14-1.91**; 18-1.48

(continued next month)

MINUTES THE 15TH ANNUAL MEETING OF NSAD

National Society of Art Directors



The Fifteenth Annual Meeting of the National Society of Art Directors was held in Chicago, April 17, 1961. The following report, published exclusively by the NSAD, is presented to the membership so that they may become better acquainted with the activities of their Society.

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The 15th Annual Meeting of the National Society of Art Directors was called to order at 1:40 p.m., Monday, April 17, 1961 in the Sheraton Towers Hotel, Chicago, by the President of the Society, Mr. Arthur T. Lougee.

PRESIDENT LOUGEE: The first item of

PRESIDENT LOUGEE: The first item of business at this meeting concerns the minutes of last year's annual meeting. Since those minutes were published in Art Direction magazine and all members have had a chance to read them, I would entertain a motion from the floor that we dispense with the reading of them.

RICHARD PREZEBEL (Kansas City): I move that we dispense with the reading of the minutes of last year's annual session.

...The motion was seconded by W. Frederic Clark, Philadelphia, and on vote was declared carried ...

Report of the President, Arthur T. Lougee

Salutations to our Chicago hosts and to the assembled NSAD representation. We meet in what might be described as the geographical hub of North America. Chicago possesses many resultant good qualities, among them a more central viewpoint and a special sense of the interlocking relationships of every part of our continent. I feel that this meeting in this place is symbolic of a widening scope of activity and self awareness in the National Society of Art Directorsmost important signal of attunement our period of decentralization of the ergies and talents of our land. I am gratified that the seemingly impossible

feat of moving an annual NSAD meeting to a new site was voted and accomplished at this stage of our development and during my presidency. I would like to thank all those who have made it possible.

After such preamble may I welcome all of you to this fifteenth annual meeting of NSAD. Greetings are extended to the Representatives of our 39 member clubs, to our officers, advisory members and committeemen, and to that band of dedicated workers in New York, Chicago and elsewhere which has striven hard to create this year's precedent breaking meeting. The work in organizing our program has been prodigious, and it has been complicated by the scattered geography of the organizers. In addition, our meeting this year includes a number of new features. Not only did the member clubs choose a new location; our Chicago hosts have generously arranged two days of accessory activities for our enjoyment. Among other new developments we will preview our first NSAD Exhibition, coordination of which has this year been under the chairmanship of Chicago's Bruce Crippen. We will also experience on this occasion the increased participation, through their Activities and Project Reports, of many of the member clubs. And finally, and very important, business matters of the most serious and far-reaching import to NSAD will be introduced at this meeting.

NSAD has now completed sixteen years as a National Society and we are entitled to ask searching questions and receive cogent answers.

First, what is NSAD?

NSAD is an association of 4,000 individual art directors who have initially grouped themselves into 39 city clubs.

Why are there city clubs?

To develop, in unity of interests and purpose, the common good of professional art directors in the locality. To raise the status of art directors in the eyes of business and the general public in the locality. And to improve and encourage professional activity and the highest standards in all phases of art direction in the locality.

As long as the individual clubs already exist, why is there need of a National Society?

To encourage and sustain the efforts of individual city clubs during any of the inevitable moments of self questioning or weakness. To provide through coalition a powerful and continuing influence to inspire all art directors to achieve their best. To coordinate and relate scattered activities for the purpose of the greater national strength and advancement of the profession. And to impress on business and the public through national media the importance and value of effective art direction. In essence, NSAD exists to extend, on a national plane, the purpose of the local clubs.

How well has NSAD done in sixteen years?

NSAD has experienced a phenomenal rate of growth. As you all know, from a beginning of 5 clubs there are now 39 in the Society. NSAD has doubled almost 3 times in 16 years, an increase of 660% in city club participation. The increase in actual membership is close to 600%.

Such growth has required enormous energy from a tiny central staff and from club Representatives. Our past presidents, secretaries, treasurers, and corresponding secretaries at NSAD headquarters particularly have had to dedicate uncounted hours to this effort, mostly unrewarded save for their sense

of satisfaction in a spectacular accomplishment.

The period of such striking growth is probably about over, though a steady, slower growth may be expected for the future. But this is not to say that the work is over. Indeed, the percentage increase in club membership has carried with it an equal percentage increase in the work of Society management and operation. For example, there has, of course, been a 660% increase in the number of Representatives who govern the Society, with a concomitant increase in correspondence, business detail and organizational load for the Society headquarters. The same increased load carries over into nearly every aspect of Society activity.

This is not to lament the deluge of work involved in operating the Society. Even though the tide of our growth has come in fast we still have managed to keep our heads above water. Instead, I'm here to state that the work has just started. We now have our growth—our structural framework. What we now need as a Society is renewed energy and purpose, as well as authorization from the clubs and their Representatives, to bring forth from this structure the needed services on behalf of the individual clubs and the fulfillment of the broad national purposes of NSAD which

I mentioned earlier.

Some of the services and fulfillments have already existed for some time. One such is the NSAD Art Director of the Year Award, a splendid and most effective symbol on behalf of the profession, awarded this year for the 14th time. Another is the excellent ten-year-old program of study, research and publication on art education conducted by our NSAD Committee on Education. You will hear further concerning these activities in a few moments, as you will also concerning our long-standing relationship with AD magazine as official NSAD publication.

During this last year we added a number of new NSAD services and activities to the list. One project, to serve our communications needs, was the issuance monthly on a trial basis of a News Bulletin containing NSAD news releases and information for further dissemination through the various club publications. Already this Bulletin has, I think, proved its value. More than one club, undergoing a temporary relapse, has leaned heavily on the Bulletin to nourish local interest and renewed activity, and one club at least has asked to buy copies for each of its members.

This Bulletin is but one tangible result of last year's decision to employ a publicity consultant. In addition to editing the Bulletin our consultant has produced a striking volume and quality of publicity for NSAD and the clubs.

Another NSAD service established this year is the NSAD Exhibition. I am convinced that this activity, long discussed and finally off dead center, will gain momentum in the years to come and will prove to be one of our most effective tools with which to convince management and the general public of the importance of the art director in today's communication.

As you know, it is intended that this NSAD exhibition become a traveling educational exhibit, available without cost to the exhibitor except for one-way shipping, and designed to reveal to business groups and the general public

OFFICERS OF NATIONAL SOCIETY OF ART DIRECTORS

ARTHUR T. LOUGEE, Detroit

CHICAGO HOSTS

President, Art Directors Club of Chicago, Lee King General Chairman, John W. Amon Exhibition Chairman Robert Bruce Crippen Arrangements, Edward J. Jirasek Coordination, Dolores Gundensen, Charlotte Olson, Free Boulton, Chuck Ax, Herbert Bull, Len Rubenstein

EDWARD S. MORSE, Publicity Director, New York Don Barron, Publisher, Art Direction, New York EDWARD GOTTSCHALL, Editor, Art Direction,

LIST OF REPRESENTATIVES AT
ANNUAL MEETING

Birmingham-Bob Kembel Buffalo-Robert Witze! Clifford Hehr Charlotte-Bob Alforde Chicago-Lee King, Herbert Bull Cincinnati-

Cincinnati—
Cincinnati—
Cincinnati—
Cincinnati—
Philip R: Goyert, Fred Pottschmidt
Cleveland—Charles N. Bowen, David London
Columbus—Jack Haunty
Denver—Ken Wilmot
Detroit—Joseph Kidd
Iowa—Arden Smith
Kansas City—Richard Prezebel
Los Angeles—Douglas Kennedy, Ted Poyser
Memphis—Kathryn Huckaba, R. E. Hisky
Miami—G. Don Ball, Jr., Oren S. Frost
Miswaukee—Gardner Meyst, Art Beier
Montreal—David Feist
Nashville—John L. Sellers, Harold E. West
New York—

New York—
Robert H. Blattner, Edward R. Wade
New Jersey-Jack Marmaras
Omaha-Frank Ervin
Philadelphia-Frederic Clark
Rochester-John W. Jordan
St. Jordan

St. Louis—
H. Davis Clymer, Carl F. Klinghammer
San Francisco-Richard Coyne
Toronto-Frank Davies

examples and techniques of effective a t direction. With this objective emphrized, accompanying information cat logues will be seen to be an essential part of the project. By means of such explantory text and analysis the viewers f these exhibits will be shown the proble facing the art director in each instandant to the constructive part played by skill full art directing in solving that proble

I estimate a 3 to 5 year life for the traveling exhibits—this based on my a perience with numerous traveling a shows which I have directed for Fo Motor Company. As the annual NSA shows accumulate they will comprise battery of traveling educational exhib serving the Society, the individual cluthe client, agency and art director, b most importantly serving the professi and the very concept of art direction.

The business world and the general public need this analytical explanation and understanding of what an art director is and does. And it helps art director to examine themselves and their work for the prime purpose of expressing the answers. There is no better way of publicizing the value of effective art direction than by example. No one else is likely to dig up the examples and demonstrate our successes—this is a job we must do for ourselves.

It will be a good thing for art directors if we develop a professional sense of self preservation and justification. This should not be motivated by fear or petulance, but rather by the awareness that we do well to create a vocabulary of self-realization. Such a vocabulary is needed if others are to understand, deliberate and appreciate the significance of our work.

To encourage self analysis and research, NSAD has this year solicited two reports from each club. First: The Activity Report is intended to enrich our understanding and knowledge of what each club has accomplished during the past year. Second: This year NSAD prepared a list of general subjects dealing with the art director in relation to his work and his professional environment. These subjects were assigned arbitrarily, one to a club, as research projects. The clubs which have had an opportunity to complete, assemble and evaluate their research have been asked to submit the results in the form of Project Reports.

The profession as a whole needs broad and general knowledge of itself, based on an accumulation of much specific knowledge and detail. Thus informed, clubs and NSAD can represent membership more effectively and the profession will be regarded with increasing respectively believe that this year's Project Reports will prove to be an important start and that continuing studies, perhaps rotate among the clubs for fresh approach and interpretations, will as time pass

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Mr. gue to who a gior o has a coveri Nato proc ice increasingly meaningful informat n. And as we share this national employing the National Society effo. . learing house and communications as a cent , we will all gain from the effort. In lue course, depending on results. may well be further benefits, both ther AD and the contributing clubs, in to N tended publication of such matethe . 'his will be a matter for careful rial. and consideration, not for hasty stud n, and it should be handled under pervision of an overall NSAD al control for the most effective odite exple tation. This has intriguing possibiliti s for the future.

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are now facing a closed door. The NSA administration this year, though cond ted with strict economy, had to dip i to sparse reserves to accomplish what we have done. Yet at this point we should be increasing NSAD efforts and activ ies. We need better communicabetween NSAD and membership; tions enlar ed public relations, publicity and prom tional activities; extended educational studies and services; improved personal contact between officers of NSAD and member clubs; expanded office time at headquarters; new NSAD editorial activities; and all the other improvements in service which member clubs have a right to expect of us. But, at a time when we should be doing more we face instead a closed door marked "Finances".

Here then will be the heart of this meeting. The question is whether to open the door—and how far to open the door. I predict that the final disposition of this important question will determine the future of NSAD and to a greater degree than we might now guess the measure and progress of our profession. As a Society we have grown up. Now we must decide what we are to become. We have started to generate a vital and energetic force and I hope the promise can be fulfilled

At this point I want to thank all those who this year have worked so hard to carry out the increasing challenges we have created and met, and I am happy to state that the extra effort is being put forth not only by the NSAD headquarters and the officers, but by the member clubs and their membership. This is the only good way to inspire belief in NSAD, and it is also the best way to derive benefit from NSAD.

Report of 2nd Vice President, Oren Frost

Mr. President, fellow members and guests. For the benefit of those present who are not from the Southeastern regior of the United States, Art Lougee has asked me to give a brief report covering our last year's work in the National Society.



Registering delegates. Left to right: Charlotte Olson, secretary of the Chicago club; Dolores Gundersen, Chicago, coordinator of annual meeting; Kallie Parker, New York, assistant to Janet Orr; Mrs. Orr, executive secretary-treasurer of NSAD; and Hoyt Howard, signing in.

Cuba has played no small part in causing somewhat of a talent overflow to my native home, Miami. I suppose this has been apparent in such other areas as Atlanta, Jacksonville, New Orleans and Tampa as well. We have made a constant effort to place qualified art directors and artists whenever possible, and seemingly, no great problem has developed from this overflow.

Last fall it was my pleasure to accept an invitation to help judge the Atlanta Art Directors' show. Judging from that fine display of entries and comparing it with the Miami show, of which I am more familiar, both shows indicated a desire for expanded creativity. Photography played somewhat of a weaker role than in the past. The show as a whole seemed to denote a desire on the part of individual designers and art directors to exhibit a better understanding of the problems at hand. Both the Miami and the Atlanta shows had one outstanding feature in common – individual creativity.

In March of this year my company saw fit to transfer me to the New York office. While in New York it has been my pleasure to work more closely with the permanent National Society headquarters. This move has also given me an opportunity to compare the art directors in Miami and Atlanta, etc., with the general art director's duties in the New York area. From this brief experience in New York I would say that the differences are not as great as one would suppose, except for, perhaps, the pressure in one area as opposed to another, depending upon the individual and the type of account. There is a much higher specialization and a more sheltered outlook, possibly, in the big city. The ability to get along with one's fellow worker is of much the same importance in New York as in Miami. I hope in some small way to continue to help educate the art director (who is not already aware) in New York and elsewhere as to some of the reasons for a good strong National Society and the goal toward which we are all working.

PRESIDENT LOUGEE: Before we hear from our other officers I would like to interject a word as to our new members. We have four new members as of the present which joined us during the year's time.

The Art Directors Club of Birmingham is represented today by Bob Kembel.

The Art Directors Club of New Jersey is represented by its new President, Jack Marmaras.

There are two other Clubs who could not send representatives: the Art Directors Club of Jacksonville, and the Art Directors Club of San Diego.

Now could we please have your report, Bob West, Secretary-Treasurer?

Report of Secretary-Treasurer, Robert West

This is the first annual meeting out of New York and is another step in the growth of the NSAD. You wanted the meetings rotated and I feel sure you will be more than gratified after these two days in Chicago.

Before we adjourn today we should give some thought to the next annual meeting so that we can plan for it early in the year. Some of you may be authorized by your clubs to invite the National Society to your city next year as many of you did last year.

Art Lougee's address covered a lot of the Secretary's activities and problems. Hoyt Howard will follow me with a detailed financial report-as Art said the heart of the meeting.

I will give you a brief Secretary's

report.

With the admission of New Jersey. we now have 39 clubs. Counting our other three new clubs-Birmingham, Jacksonville and San Diego, the National Society has a total of more than 4000 members. Phoenix has sent their formal application for affiliation and it is expected that they will join us next month.

We have received many inquiries from groups asking for information on forming clubs for the purpose of eventually

becoming part of the NSAD.

Other Art Director Clubs already in existence desire information on the procedure they must take to become mem-

bers of the National Society.

There are 20 as of now: Greensboro, N. C.; Hampton, Va.; Hartford, Conn.; Houston, Tex.; Indianapolis, Ind.; Kala-mazoo, Mich.; Knoxville, Tenn.; Las Vegas, Nev.; Louisville, Ky.; Mobile, Ala.; New Orleans, La.; Norfolk, Va.; Tulsa and Oklahoma City, Okla.; Roanoke, Va.; Salt Lake City, Utah; South Bay Area (San Jose, Los Altos), Calif.; New Hope, Pa.; Wichita, Kan.; Vancouver, B. C.

Also the Art Directors Club of London would be interested in an International Society of Art Directors and wishes to be notified if one is formed, or, they would

like to assist in forming one.

This is very interesting to me because a few weeks ago I received a letter from Frank Davies, President of the Art Directors Club of Toronto. It was in regard to this meeting and he said, I quote:

"Whereas the National Society of Art Directors has been International for several years in that it has members who are not national to the United States, to legally acknowledge this fait accompli the name of the Society should be changed to the International Society of Art Directors.

I have discussed this with our legal advisor and he said all we have to do is file a request with the government stating we wish to change the name of the NSAD to International SAD and the request will be granted. It will take

a little time.

In addition the President of the Art Directors Club of the Philippines has written asking for organization suggestions, program activities and so forth to help stimulate their club.

With our rapid growth and a shrinking world it is inevitable that we must become worldwide in the near future.

CHART A

NATIONAL SOCIETY OF ART DIRECTORS, INC. STATEMENT OF FINANCIAL CONDITION **JANUARY 31, 1961**

| Assets: Cash in bank Petty cash fund Security deposit—Midtown Tel. Answering Service | 25 | 0 |
|---|------------------|---|
| Total Assets | \$3,989. | 6 |
| Liabilities: Social security taxes withheld Surplus-Accumulated Income | | |
| Total Liabilities and Surplus | \$3,989 . | ; |

CHART B

NATIONAL SOCIETY OF ART DIRECTORS, INC. STATEMENT OF INCOME AND EXPENSES FROM FEBRUARY 1, 1960 TO JANUARY 31, 1961

| Income: | | |
|--|-------------|---------------|
| Initiation fees | \$ 1.341.00 | |
| Members' dues | 7,893.63 | |
| Subscription fees | | |
| Total income | | \$ 24,301.65 |
| Expenses: | | |
| Rent | 480.00 | |
| Telephone and telegraph | 387.86 | |
| Supplies | 192.91 | |
| Insurance premiums | 110.03 | |
| Messenger services | 26.20 | |
| Salaries | 4,703.00 | |
| Publicity fee | 1,142.83 | |
| Accountant's fee | 300.00 | |
| Lawyer's fee | 75.00 | |
| Payroll taxes | 267.03 | |
| Mimeographing and mailing | 995.40 | |
| Printing | 561.58 | |
| Annual meeting-Waldorf Astoria Hotel | 912.83 | |
| Printing for and reporting of annual meeting | 1.133.73 | |
| Paid to Art Direction | 14,129.08 | |
| Luncheon meetings | 108.69 | |
| Joint Ethics-Code booklets | 75.00 | |
| Award of the year | 67.95 | |
| Christmas gratuities | 25.00 | |
| Traveling | 32.40 | |
| Miscellaneous | 54.90 | |
| Total expenses | | \$ 25,781.42 |
| Excess of expenses over income | | \$ (1,479.77) |
| Accumulated income-February 1, 1960 | | 5,381.62 |
| Accumulated income-January 31, 1961 | | \$ 3,901.85 |
| income of the state of the stat | | \$ 0,001.00 |

We have had a very active year, the communications from our clubs has accelerated considerably, it is good. Art Lougee has been on many trips to clubs and headquarters. We sense that we are beginning to lick the handicap of 39

widely scattered clubs. We are beginning to operate like a big organization and we are a big organization.

In closing I would like to make vo requests that are very important to us in New York:

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Send us your local newsletters or ing else pertinent to club activi-We need this information for our

mon lly newsletters.

Report of Assistant Treasurer, **Hoyt Howard**

T: two charts at left pertain to NS/) finances.

Cirt A outlines our assets and lia-

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Cart B shows our sources of revenue: initi ion fees and members' dues (includ g collection of subscription fees for payment to publications). It also lists our spenses which were greater than our i come, causing a deficit of \$1,479.77 for our fiscal year.

R port of Chairman of Publication Committee, Edward Wade

When the Publication Committee was formed last year, it was intended that this body should serve only as a liaison group between the National Society and its official publication, Art Direction magazine. Its express purpose was to help improve the quality and direction of news which appeared in the magazine. Since communications, publicity and public relations are so closely related to this effort, the Committee's activities naturally were extended into those areas.

One year ago, at the 14th Annual Meeting of the National Society of Art Directors, the Publication Committee presented a number of proposals to the Representatives. Now, with a year of experience behind us, we can report that the projects you approved have met with

considerable success.

Perhaps the most successful of the new ventures was the system of obtaining news for publication in Art Direction magazine. You will recall that special release forms and addressed envelopes were distributed to each club's Corresponding Representative. The plan called for him to collect items of interest which concerned his particular club and, along with available photographs, mail the material to the NSAD Publication Committee care of the official magazine. Seventy-five per cent of the clubs responded in this manner during the entire year. Others did, but on a less frequent basis. The result was a greater coverage of club activities than we had ever before real zed.

In another area, communication between NSAD Headquarters and member club was greatly improved through the use four newly created NSAD Monthly New; Bulletin. The contents of these mon hly messages were widely quoted in

many of the Clubs' Newsletters. In some cases, it was posted on Club Bulletin boards. Now, for the first time in our history an almost direct line of communication was established between the Society and its 4,000 members

The first issue of the NSAD Bulletin was mailed on June 17, 1960 for release to the July issues of the member Clubs' own Newsletters. At first, the results were hardly discernable, due in part to the fact that in some areas there is a hiatus in Club Bulletins during the summer months.

Since then, the Bulletin has been steadily picking up momentum in its usefulness as a source of information that can be relayed to members in the individual Clubs' Newsletters. From the copies of the mail pieces, bulletins and newsletters received at NSAD Headquarters, it is evident that much of the material in the NSAD Bulletin is being relayed down the line to the entire membership.

An early issue of the Bulletin published a message from the President of the Society. His remarks included an outline of the Society's aims and purposes as well as a report of major activities which were being developed by the NSAD. Many of the Clubs' Newsletters reprinted this information in whole or in part. The success of this event was both exhilarating and disappointing. It was exhilarating because reports indicated that we were now reaching the individual members of each club and they were beginning to show interest in the work of the NSAD. It was disappointing because those same reports showed that a large number of the members of the NSAD had little knowledge of the Society, what it stands for, and what it does for the profession of Art Directing.

Our success with the News Bulletin during the first ten months is encouraging, but we believe there is room for vast improvement in this operation.

First, we would like to improve its physical appearance, publish it in a more convenient format, increase its legibility. We would like to see a distinctive masthead which could be designed for stock only slightly higher in cost than what is currently being used. If the size of the return warrants it, we would also like to explore the possibility of using offset or another similar process. Frankly, we want to bring out a publication that looks like an Art Director had a hand in it.

Secondly, we would propose to improve the content. Our editorial objective would continue to be to operate as a clear channel of communication between NSAD officers and Headquarters and the

officers of each club.

The editorial scope could be broadened to cover many areas of club activities and operating problems for which there is a real need of greater information and a wider exchange of the experience of each club. For example:

Membership - What individual clubs are doing to maintain or increase membership. Detroit's Incentive Plan, for instance, would perhaps inspire others to do the same.

Finances-Experiences of the clubs as to successful money raising events, what type of events have proved the most productive, which the least.

Judging the Exhibition-A roundup on the selection and composition of juries, elements of cost, techniques of judging.

Organization of Club Exhibition . While this was treated in detail by the Los Angeles Club in an article on how the ADLA Exhibition was organized, a current survey of the methods and approach of different sized clubs might be of real value especially to those clubs who might want to appraise their own

Education-Since the educational activities of each club form one of the most important aspects of its relationship to the community, a review of the different educational programs in operation by the clubs could serve as a valuable interchange of information and a stimulus to individual clubs to expand their educa-

tional programs.

Civic Cooperation - Here is an area deeply involved with the public's attitude towards Art Directors Clubs and the Art Director that might be surveyed, giving a report on what a number of clubs are already doing in this area. Together with educational activity, civic participation can have an important bearing on taxexemption status.

The special NSAD news section now being published in Art Direction Magazine is a joint responsibility of the editorial staff of Art Direction Magazine and the NSAD Publication Committee. Club correspondents throughout the country forward the information to us on the new press release forms mentioned

The cost of producing the news release forms, envelopes, mailing and handling was assumed by the publisher of Art Direction Magazine. The publisher also paid for the production of the special NSAD insert which, incidentally, will be enlarged to 16 pages to permit us to give you a complete report of this Annual Meeting. This represents a savings of nearly a thousand dollars for the Society.

I mentioned earlier that the Monthly News Bulletins were an almost direct line of communication. What I meant was that except for those who were able to read the releases on their Club Bulletin boards, the line of communication between the Society and the individual member was interrupted because the information in the Bulletin had to first be published in the local Newsletter.

When we considered the publishing

schedules of various club Newsletters and the space available in each publication for local and NSAD news, we became aware of the need for other ways to reach every member more directlyin his office or home. One way to do it would be for us to publish an NSAD Newsletter solely for members of the Society-and sent directly to the members. With this in mind, the Publication Committee explored the possibility of producing an eight or sixteen page Newsletter. We asked Art Direction Magazine and the Journal of Commercial Art to submit bids for the printing and mailing of this publication. In round figures an eight-pager would cost approximately two dollars per member per year, a sixteen-pager would add another dollar to the cost. Editorial production, makeup, secretarial help, photostats, etc. would add still another dollar per member to the cost.

The appointment of Edward S. Morse as public relations consultant for the Society has resulted in a marked increase in national coverage of NSAD activities. He has managed, in spite of our modest budget, to give our publicity program a new dimension. His work with the Philadelphia Art Directors Club on the NSAD Award of the Year Presentation last year produced a great amount of na-tional publicity. News of the Award Dinner was published in all of the Philadelphia newspapers, in the graphic arts industry publications and in advertising and art publications throughout the

country.

This year our publicity program has been designed to give a broad coverage to the eleven nominees for the Art Director of the Year. We worked closely with Art Direction Magazine in planning the six-page section in the February issue which presented the pictures and bios of each nominee.

By developing a news angle on the balloting, we succeeded in placing a full page feature in Advertising Age.

The goal of the Publication Committee will continue to be better communications. We mean better communications between NSAD Headquarters and member clubs. But more importantly, between NSAD and individual members of the Society, without forgetting that the purposes and meaning of the art directing profession must also be conveyed to management.

Report by Publisher of Art Direction, Don Barron

Every year I start to write my report reluctantly. It is easier for me to publish a magazine than to write about it.

But once the report is written I have always been grateful to you and your predecessors. I have a new perspective

on the two functions of Art Direction: (1) to publicize and promote NSAD, and (2) to report all other news in the field. Art Direction's Reportage of the

National Society:

1. About 800 editorial pages were printed in 1960.

2. Of these, 168 pages concerned NSAD

3. Another 40 pages reported club programs, NSAD members and the activities of both.

4. Altogether, some 200 pages concerned NSAD.

5. That means one-quarter of all editorial material in '60 publicized NSAD.

6. Or an average of over 16 pages a month.

Other AD Activities Supporting NSAD:

1. We printed NSAD subscription forms at our expense.

2. We printed club publicity kits to help your correspondents send us your

3. We phoned clubs for news if they had not sent any in.

4. Club news was increased to four pages, printed for identification on tinted stock and a late, late deadline allowed to update your news.

5. We sent some 80 NSAD officials a monthly memo on their news reportage to us

6. Subscriptions to CAM Report were offered at a special, low NSAD rate.

7. We refunded \$500 towards NSAD subscription bookkeeping.

8. We paid the Detroit Club \$500 for their work in selling advertising for their July issue. They have received over \$2,000 over the last five years.

9. We suggested subjects, studies and activities with news value to your Publication Committee.

Audience and Circulation:

1. Circulation has increased every year-eleven consecutive years.

2. 1960's increase was the largest of any year.

3. The audience is now over 12,500. 4. 11,000 subscribers live in the United States, 500 in Canada, and 500 around

the world in 43 countries. 5. 3,700 are NSAD member-subscrib-

6. 8,800 are regular subscribers. Among these 8,800 regular subscribers are men and women who are:

(a) Your Clients - advertising managers, sales promotion managers, publication executives, company executives, graphic arts executives.

(b) Your Employers-the above plus agency executives.

(c) Your Colleagues-copywriters, research, public relations, editors.

Suggestions Made by NSAD Club Officials:

Our basic editorial philosophy is never to be satisfied. This year, we checked with club officials for their

views. Here is a composite list of their suggestions:

1. Art Direction run a Speal ers' Bureau.

2. Art Direction keep active fil of possible show judges.

3. Art Direction keep file of prog am ideas.

4. Get more local names in print. 5. Use more pictures of key peop in

clubs so "we can see what they look le". 6. Magazine could help clubs and NSAD conduct studies-as on sale les, prices, ethics, cost factors in run ing departments, etc.

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7. Each month write up a key Art Director in a different city. Club ald pick the man, sort of a local honor.

8. Better news coverage of n areas such as West Coast, Chicago. 1 ve part time editorial representatives te.

9. Better way of handling subs iptions. Too much of a headache for the club man.

10. Art Direction should make ore personal visits to clubs.

11. Continue or increase service 'eatures such as AD copyfitter and Ims list.

12. A special "Trade Talk" colum for NSADers only to get more names in Get more "local" names in print.

13. Articles or advice on how to get lethargic members to really work on committees, how to get new members, suggestions for programming, entertainment, etc.-an idea exchange on club administrative problems by checking all clubs and cross-referring good ideas. An article based on survey of methods of judging shows. From these and our own ideas, we plan to further improve Art Direction's value to subscribers.

Report of Chairman of Committee on **Education, Guy Fry**

Because this activity has been going on now for ten years we have quite a comprehensive report in your report folio. Because of that, and to expedite our meeting here in the way of time. I am going to make this report very brief. As a matter of fact, I am going to just touch the high spots so that those of you who have not been present in former meetings will have an idea of what we have been doing, particularly in the past year or two.

The Society receives over 1,000 requests a year for information about art education and related subjects: requests from art schools, guidance counselers, teachers, federal agencies and prospective students. Questions concerning scholarships, reputable art schools salary trends, etc. come from every tate in the country, and our most efficient secretarial staff sees that every recuest is answered.

We review and edit articles or art

t aining published by occupational guidce agencies. We edit, print and disbute literature in order to carry our ssage to a national audience.

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What we of the Committee on Educan have to say to those who come to us advice is what you and those whom represent here today tell us to say. would like to be doing much more. Instance, we would like to take as proughly objective a view of programs art schools as Lee does of the hotels of restaurants, but we have no tires to or anything else for that matter.

To cover expenses we have only a porn of the dues the member clubs pay in o the treasury. Club members of torrow, mind you, are the art students today. We have, as a matter of fact, ta en a sizable chunk of the two dollars pay into the treasury to purchase potage stamps, printing and secretarial h p. We have conducted surveys and have distributed information on a national scale, the kind of information that is available from no other source. With additional funds and your help, we could give greater depth to our surveys, produce more literature, examine more carefully the art school programs, and disseminate more information through an expanded secretarial force.

That is our goal for the years ahead. What we have been able to do in the past ten years is described in the report that you have in your hands. I would like to think that by the end of another decade, with your continuing assistance, this Society might stand as the strongest force in the nation in an art education program.

Report of NSAD Award Chairman, Fred Clark

The recipient of the NSAD award this year is Otto Storch of McCall's. This year we had more interest in the Art Director of the Year than ever before. We had more clubs participating and we had more members cast their votes. A total of 32 clubs participated. A total of 18 nominations were presented, and a total of 1575 votes were cast.

An amazing thing about this particular year was that nine clubs nominated the same individual. I would like to give you the names of these clubs at this time: Buffalo, Chicago, Cleveland, Pittsburgh, Milwaukee, New York, Portland, Toledo and Washington, D. C. I wanted to mention this because I feel that all these clubs should share in the general glory.

PRESIDENT LOUGEE: At this point I would like to turn the meeting over to Bob West.

CHAIRMAN WEST: As you know from past experiences, every second year we hold our election of officers. To start off, I would like to introduce Ted Poyser of the Los Angeles Club, Chairman of the Nominating Committee.

Election of Officers—The Chairman of Nominating Committee, E. W. "Ted" Poyser

It is my privilege to be Chairman of the Nominating Committee for this your next year's slate of officers. I do hope that in the future we in Los Angeles will have an opportunity to be the host to all of you and we will measure up to the fine reception that we have enjoyed here in Chicago.

I want to take the opportunity also to thank the fine Committee and this is a very unusual situation for a Nominating Chairman because invariably he has not had the pleasure of meeting them personally. Especially I would like to thank Davis Clymer of St. Louis and Bob Bach of Philadelphia. I received help from others.

With that, I would like to delineate for you, without going into the mechanics, the nature of the results of our search.

Art Lougee has completed a two-year term as President of the National Society of Art Directors, as you know. He is Art Director and Executive Editor of Ford Times, was President of the Art Directors Club of Detroit in 1951-52, and in 1953 deservedly received the high honor of Art Director of the Year.

I will spare his blushes but I must, I think, express that here is a progressive man, conscientious in his concern for all art directors, professional matters and personal, and he himself is known throughout the United States as a much wanted and desired speaker in his field. It is extremely difficult to turn to a man who has put in so much time and just simply say, "Will you run again?"

Unbeknownst to him, a great deal of

Unbeknownst to him, a great deal of discussion was had prior to popping the question to move him. Many had said if it was right to run him again there was no problem of the Nominating Committee, it was an easy job. It is not as simple as that. We have to recognize clearly the part that he has played in his efforts for NSAD, not to take them lightly, regard them in the full. You all know the significant work that he has done notwithstanding, but a great deal of discussion had to go into the fact as to just under what terms we might ask him. How would we place our position?

Unquestionably, Mr. Lougee would feel that there are others that may be desirous of the position, quite able, but there is a very salient fact in the growth of an organization such as this, tenuous in its geographical situation as you have heard fully described, that a sense of continuity be exercised and effected so that the policies already existent and new policies and programs be followed through with the same thoughtfulness and thoroughness. That, I feel, Mr. Lougee has demonstrated this past year. That, I hope you support me, is one of the prime reasons why we must have him run again; and further, we need him.

Necessarily a valuable President requires a man of vigor and drive that equally has every concern of the profession at heart to support him, preferably one that has a breadth of outlook gathered from a wide range of experience and in the advertising world has perhaps



Arthur Lougee, Detroit, NSAD President, presents T-Square to Otto Storch, Art Director of the Year.

been well circulated, we will say. The candidate that I submit has this and he has been endorsed by your Committee—for example, Bob Bach, Mr. Clymer, those who know him well besides myself. I had the pleasure of working with Mr. Kennedy in the past in my own club, but I want to emphasize that I have viewed this as objectively as possible and in this regard I feel I have been supported by the Committee.

He is a much honored Art Director. He currently is working in Los Angeles and he has served NSAD as correspondent the past year through his local club. He is well known in San Francisco for his work and has been a frequent winner of awards, both locally and nationally. He is a Texan, much traveled, and he has a rare capacity to present a fair and unbiased point of view clearly and in a businesslike manner. His record of procedures and plans when first vice president and chairman of the ADLA from 1958 to 1959 is still in use. His organizing ability for the Western Exhibition has shown that and has placed him in a very high position with us.

I would like your assent therefore for First Vice President the dynamic Doug Kennedy.

In the job of Nominating Chairman I needed the support of a man who knew many other members than I and who could assess the merits of those who are willing to do the job that I described. For the Second Vice President I asked for a balanced man of experience in National Society of Art Directors matters, a man not influenced by either faction or favor. I do not know this man personally but I have grown to like him in the very short association and I believe that we have such a candidate in the nominee, Carl Klinghammer of St. Louis, who for four years has been a Representative of your Society. He is a past president of the St. Louis Art Directors Club and currently is chairman of the Advisory Board. He has judged in many national shows and is himself a triple medal winner in his own Regional Exhibitions.

CHAIRMAN WEST: I would like to entertain a motion that we accept this slate as it is proposed.

ROBERT H. BLATTNER (New York): I move that we accept the slate of nominees as presented by the Nominating Committee.

(The motion was seconded by Mr. Frost.)

CHAIRMAN WEST: This, however, does not eliminate any nominations from the floor. Do I have any nominations from the floor? If not, I will declare the nominations closed.

Inasmuch as there has been no other nomination for the President, I have been directed to cast one ballot for the two ensuing years for Arthur Lougee as President. All in favor say "aye"; all opposed, "no": it is carried unanimously.

I will also cast one ballot for the First Vice President, Douglas Kennedy of Los Angeles. All in favor say "aye"; all opposed, "no": it is carried unanimously.

I would like to cast one ballot for the Second Vice President, Carl Klinghammer of St. Louis. All in favor say "aye"; all opposed, "no"; it is carried unanimously.

I will now turn the meeting over to our past president and our new president, Arthur Lougee.

PRESIDENT LOUGEE: NSAD Members, I am touched and I am grateful. I was highly flattered by Ted Poyser but I am greatly moved by your confidence and trust. I am more than pleased to be serving with Douglas Kennedy and Carl Klinghammer and Bob West. I think I could not have had a better team and I thank you very much, Ted Poyser, for making it possible, and to you the mem-

bership for acceding.

PRESIDENT LOUGEE: Ladies and Gentlemen, we come to the portion of this program which I referred to earlier and which has been mentioned several times in the course of our meeting today, a discussion of our business problems.

In the early struggling days of NSAD and AD Magazine, I suspect that only a few were very sure that they wanted a National Society but that all were quite sure they wanted a national magazine for art directors. Thus two dollars was gambled on NSAD, three dollars on the locked-in subscription to AD Magazine. Today, after nearly fifteen years of fine effort and growth and one raise in price to four dollars, AD as a magazine is a proven success and is on solid ground.

It is my hope that similarly NSAD has proven itself to the membership, or at least has proven its potential, and that consequently it is similarly due a raise so that it can rest on solid ground. With our present scattered membership, increasing obligations and varied functions, our two dollar annual membership fee has fallen short of existing costs this past year. It is desperately short of costs to come if we are to expand services and activities as seems indicated by the present mood of the membership.

We must take action promptly to deal with this problem and the question of what action to take is the heart and core of this business meeting. The answer you give to this question will determine the future course of the National Society. Essentially you will decide whether NSAD is to expand its efforts on behalf of the profession and the membership, or whether it is to contract its activities and resign its obligation to give you the best possible service.

At our Annual Meeting last year promised you a presentation of this problem. Here now to offer an overall view of the situation is Hoyt Howard, Assistant Treasurer.

Presentation of Budget Proposals, Assistant Treasurer Hoyt Howard

As Art told you, we have been studyin, this problem for a year. Art Lougee has flown to New York a number of times thold meetings for many reasons, bugenerally on this budget business.

The chart (on opposite page) represents the financial picture of NSA throughout its growth. Notice on the chart that in the early years we were saving money, spending less than were taking in; but in the last two years we have been spending more than whave been taking in.

The explanation for the jumps on the chart is as follows:

1) In 1949 we joined forces with Ar Direction, we appointed them our official publication. Our income went up and also our outgo increased.

2) In 1955 we thought we were going to become the official designer of the U. S. postage stamps and as a trial thing you know we had the competition for the Air Force stamp. This, we thought, would not cost any money, but it did. The National Society spent \$1,500 on this effort.

3) In 1957 we decided to have our own headquarters which accounts for this jump. In other words, we had to rent space, buy furniture and typewriters,

4) We decided last year to have an all-day meeting at the Waldorf-Astoria in New York. This jump represents the expenditure for rooms, services, etc.

If we don't do anything this year about cutting down expenses or getting more money from some other sources, here is what will happen. We are going to take in \$23,500 and we are going to spend \$27,000.

(At this point in the meeting, the President presented a three stage program which was planned to overcome the current NSAD financial situation and at the same time improve functions and programs in the Society. Essentially, it consisted of reallocating the present funds, including dues and the revenue for Art Direction Magazine, to new channels. Although the plan was defeated, the following comments are extracted from the transcript for the record.)

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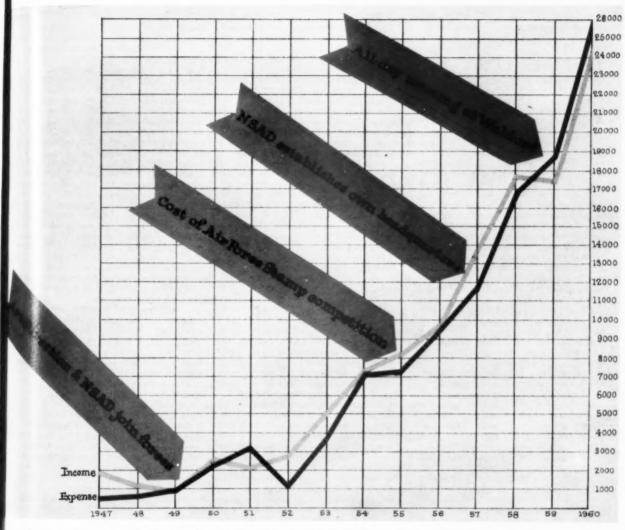
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PRESIDENT LOUGEE: What we would do (with this three stage plan) then in essence is to substitute our present AD Magazine official publication arrangement and our PR consultation arrangement for a completely new arrangement consisting of an NSAD purchased publication to go to every member, with a built-in editorial and PR service. The cost would be \$15,000 (Stage 1), \$17,500 (Stage 2) and \$12,500 (Stage 3). There is some savings there, some of which would permit us increased travel expenses, and also some increases in other details of our organizational operations; for example, a small increase for the sake of our Educational committee budget, a small increase for Miscellaneous. Most of the daily costs remain the same.

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We could be trading our arrangement, according to this suggestion, with AD Magazine for a personalized activity, strictly within the NSAD, NSAD controlled. I don't believe we would lose the value of the AD Magazine because I think our membership will continue to support it, just as I believe the benefits we derive from AD Magazine will continue to come to us. What would change basically is the built-in relationship.

RICHARD PREZEBEL (Kansas City): While I am relatively new to the machinations of the National Society, I have been very interested in Art Direction Magazine and I think they have done a terrific job for the profession. I don't think there is any great question about that. The question that I ask is, in being so concerned about getting out a Bulletin of our own are we becoming too ingrown with our own problems and machinations? In other words, does strictly a trade publication or a trade bulletin get the readership that it would get when it

is included in a magazine?

I think the magazine and the image of the organization that is being presented to the advertising public is a great deal more important than just what a bulletin that we ourselves are concerned with is important. I think we need more publicity on the outside than we do on the inside. It would seem to me that just notes and comments would be just trading information of a general nature among ourselves. I think the image that we present to the advertising profession and the allied graphic field is a lot more important than the information we are going to be trading back and forth between ourselves strictly as art directors.

DAVID FEIST (Montreal): I go along to a large extent with the previous speaker. I think our purpose in doing this would be to increase our revenue, not so much to change our ways of communication. If we could communicate the same amount of internal information to the NSAD through the medium of Art Direction we would probably do a better service to ourselves and everybody else. However, this brings up the question, how do we then increase our income? Most of the clubs, I believe, live largely from income they receive from their shows. There are many other ways in which we could increase our income.

Wouldn't it be possible to strengthen the NSAD part of the Bulletin that is included in Art Direction at present and in addition, increase the subscription rate to Art Direction to the benefit of the NSAD? In other words, I believe that everybody would be prepared to pay a dollar more for Art Direction if this would then be transferred by Art Direction to our account. I realize that this will bring us up against the same problem a little later, but possibly an arrangement could be worked out by which a special advertising rate in this particular section of Art Direction would also benefit the organization.

MR. PREZEBEL: I did not make any suggestion or proposal at the end of my last remark but I know that speaking for my own club there would be no objection on their part to a raise in the dues that they

would pay to the club.

HERBERT BULL (Chicago): I am a little curious to find out what this new NSAD publication would represent. Is it possible that it would be a self-sustaining magazine in which we would have advertising rather than straight publication of what might be NSAD news? I think that if we went into this from the point of view of soliciting advertising and putting it out as a distribution magazine, nationally or regionally or whatever it happens to be, it might even sustain itself. I wonder if somebody would describe what the proposed magazine is.

PRESIDENT LOUGEE: If I may answer at least partially, the magazine does not exist except as a concept. It is a concept which will grow and develop. I think that a magazine which first of all serves the needs of NSAD and which then later might be expanded to produce advertising revenue would be a highly desirable thing. I think the first purpose that it will serve in terms of our own organization is that of a strengthening tool.

Initially I think such a publication should be small, simple and strictly utilitarian. I think that out of that would ultimately grow something which could produce revenue in terms of advertising.

MR. POYSER: I would like to comment that first of all I concur with the representatives from Kansas City and Montreal, Canada in essence in their praise of the effectiveness of Art Direction and the puzzlement of the nature of that which would ordinarily be taking its place. I would also wish to concur in general with the gentleman from Chicago with the exception that if a magazine such as that which is proposed in concept were to attempt at this stage the full scope of advertising support to be financially independent, to engage in that at this stage would be merely to duplicate that which is already excellently done by Art Direction.

I tend to agree, even though in the vaguest sense, with Mr. Lougee in the sense that an exclusive, more rapid, direct NSAD piece of communication be sent to the membership. We have, I think, a sense of examination here to consider the content of any communication, For example, within the framework of Art Direction itself their privilege to exercise editorial say-so on that which they consider interesting to a much larger public than those 4,000 members. On the other hand, such exposure of our profession is good from the public relations point of view.

I will return to the Bulletin. Evidently, from the figures that have been shown and the exercise of the Bulletin as it is now being produced on a monthly basismy note earlier to Mr. Wade, you may remember, "if the Bulletin is to grow as it is now made, does this not in effect become the official, exclusive vehicle?"the content therefore depends upon the membership. This is not necessarily for public discussion. It may contain within its pages such items that would be totally uninteresting to the public because they are discussional, they are pro and con. On the other hand, since the material that was of newsworthy interest to the art profession and Art Direction and others would naturally be picked up and used by other magazines in the field wholesomely, without attachment to the particular effect we might consider professionally and ethically, and disseminated as news, that is the direction that I feel the Bulletin should take . . . to start slow, evolve, cheaply printed. Certainly its image as an art direction piece of aesthetic value is unimportant until it has such a strength by the content that it becomes desirable, not just obligatory to those who subscribe to it through this

My observation on this, which we haven't had a great deal of time to study, is this, that we do not take into account the simple facts of healthy growth, we merely repair the situation, and very clearly one of the most important things that is done is supplying the officers and others with travel and other expenditures. This, I think, should be recognized by the membership as a whole as a vital part of any change in the budget, quite apart from NSAD Bulletin & Publicity,

the \$1,500 as quoted here. I feel there. fore that the increase of \$1 is in the first place inadequate to satisfy the suggested growth, I would like the privilege of examining the figures.

JOHN S. MARMARAS (New Jerse): Has the thought been entertained of raising the dues \$2? It seems to me i at membership in the National Society is cheap enough as it is. Why not just rese the dues \$2? You are then going to a omatically increase your revenue by \$8,000.

PRESIDENT LOUGEE: I can't give a quick answer on whether we could | 0duce a publication for the added \$2 meet our obligations for travel expen is.

We would have to examine that i ea pretty carefully. You see, about hal a dollar per member must go to travel if we are going to provide for as m ch as we should; so that leaves \$1.50. T at does not quite pay for the publica on we have received bids for and I do bt if it can be reduced much below t at cost. In short, I don't think your \$2 rase

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really is the answer. MR. PREZEBEL: The gathering and issemination of information is a very d fficult thing and I think that you are not only going to double your trouble but triple your trouble if you put out a publication or bulletin strictly on your own. I would agree with you that an increase in size of the Bulletin could be an important thing, but I think the way it is disseminated now through Art Direction Magazine is also a very good thing. If you have ever edited even a local publication for your club or any other club you know how difficult it is to get together information, to get it out on time, to do all of these things is just an unbelievable headache. I agree with you in principle, but I feel for you very deeply.

PRESIDENT LOUGEE: I think your point is well taken, but I think we must make this effort. If we reject the responsibility indefinitely we are never going to rise above our present stature. Granted it is a problem, it isn't easy, we are not going to be great communicators in words immediately perhaps, but unless we try we

certainly never will.

TED POYSER: I take issue with the art director who cannot write: I have heard the expression that he is not a business man, that he is unable to express himself, that he should not be shown to the client. These are the very things we have to get around, that he must be shown, he must be exhibited, he must have a higher professional status, and he must do it himself.

GUY FRY (Advisory Board Member): Certain members of the Advisory Board have asked me to convey their feelings about this subject which we are now discussing and with your permission, since I am not a Representative here, I would

like to read this message:

"Everybody agrees that without a ational organ of communication the SAD will very quickly disintegrate, his is not a new idea. It came to some us back in 1946 and we asked Don arron to retool his magazine and make into one we could call our official phlication.

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"It has now been suggested by our resident that the time has come to reamine our posture and decide anew w our communications shall be conceed in the future.

"Questions such as this indicate the tal leadership of our President, and cause some of us recognize the imrtance of this subject to the Society's ry existence, we present the following commendations:

"1. Our national organ should be one t at disseminates a wide variety of news i teresting to and concerning the affairs NSAD members. (Our members will never be satisfied with a paper that deals with internal affairs exclusively.)

"2. This publication should be aimed at the broadest possible distribution. Only in this manner can the art director and his accomplishments, his news and his exhibitions be properly promoted.

"3. We should not attempt to enter into the publishing business ourselves.

"(a) There is a great possibility that we would fail ... far more magazines fail each year than flourish, and failure would leave us without any communications whatsoever ... and with the grave probability of complete collapse.

"(b) At best, it might take longer than we can afford to establish on a going basis a magazine of our own.

"(c) A magazine of our own might very well end up the most expensive way out.

"(d) If we fail, we can scarcely expect Art Direction Magazine to re-establish us on the original terms, if, indeed, at all.

"4. The publication best equipped to do the job NSAD needs done is Art Direction Magazine.

"(a) We've grown up together...we are indebted to each other for our mutual successes...we understand each other's problems and have learned how to deal with them.

"(b) Our relationship has been mutually satisfactory for fifteen years.

"(c) AD Magazine has demonstrated its willingness, its eagerness to run the material we send in. They do their level best to cover fairly the exhibitions of almost 40 clubs. And they have conducted surveys about art and art direction and various aspects of our business never before undertaken by anybody. And they have shown a desire to go even further in serving the individual needs of the clubs.

"(d) AD Magazine reaches not only lmost a total art director market but

penetrates even into management and educational institutions.

"(e) AD Magazine is a going business, firmly established, completely solvent. It has never had to issue additional stock to keep going. It will be around for a long time, whether or not it remains the official organ of the National Society of Art Directors.

"5. In addition to AD Magazine, there should be a monthly newsletter (carrying internal information from the President) as so successfully initiated by Art Lougee. But this, too, should emanate from the offices of our official publication so that all communications can be coordinated and repetitions avoided. The publishers of AD Magazine, as our official organ of communication, should be asked to provide this service to us gratis.

"6. There must be ways in which AD Magazine can be of greater assistance in billing, and in keeping the records straight, releasing our Executive Secretary from this tedious and expensive task. This possibility should be carefully explored.

"7. Finally, when all of these matters have been agreed upon, they should be set down in writing so as to avoid a continual recurrence of such problems in future meetings.

"We, the undersigned, earnestly urge that you call upon your clubs to continue to support Art Direction Magazine as our official publication."

"(Signatures) Gordon C. Aymar Arthur Hawkins Guy Fry Wallace W. Elton Roy W. Tillotson."

DOUGLAS KENNEDY: Would it be possible to write a monthly publication, a newsletter, a communication written by the members as a separate, let's say, news-style insert in Art Direction that would come out twelve times a year rather than ten times, so that it would be printed the last possible minute to allow a newsworthy item to be sent out to all members so that we have the benefit of combining the two, where we have complete control of what we want to do on the side?

In other words, let's do our publication, let them print it, insert it and mail it, and, as you pointed out, combine our efforts wherever we can financially and professionally but let us run the show in our section of the book and let us advertise it, publicize it, write it, whatever needs to be done. This may not be done practically, but it seems to me a wonderful way to take advantage of what you have and what we want to do. I think both should be done. A lot of members want to do what Mr. Lougee wants to do. Let's combine them.



John Amon, Chicago, general chairman of annual meeting, addressing delegates of the NSAD.

(At this point there was a recess to view the First Annual NSAD Exhibition. When discussion was resumed, other subjects were discussed before completing consideration of the budget.)

Presentation of Awards to Participants of First Annual NSAD Exhibition— Bruce Crippen

MR. CRIPPEN: As a member of the Art Directors Club of Chicago, I have followed through on this the initial effort in assembling the best of the show from each member club and you have all seen the results of this first attempt. I think it is a noteworthy beginning and should be regarded only as a beginning. In each year in the future I hope, and I am sure we all hope, that this will be strengthened and expanded to where it will in time become the solid public relations type of exhibition that the best of the show of all of the member clubs should be.

It is my privilege at this time to present the awards for this show. We have made up only one in each case with the exception of the Chicago Club, an award for the client. Certificates of award for each of the participating firms and/or individuals will follow.

ART DIRECTORS CLUB OF ATLANTA for Mead Packaging, the sixth annual painting competition of the year exhibition.

ART DIRECTORS CLUB OF BOSTON for New England Telephone and Telegraph poster.

ART DIRECTORS CLUB OF BUFFALO — Wm. J. Keller Printing Company brochure.

ART DIRECTORS CLUB OF CHICAGO — four-color magazine advertisement for the Cummins Engine Co., Inc.

ART DIRECTORS CLUB OF CINCINNATI for the mailer on Exhibition Rules and Classification.

ART DIRECTORS CLUB OF CLEVELAND for advertising insert prepared for the B. F. Goodrich Chemical Company.

ART DIRECTORS CLUB OF COLUMBUS a series of illustrations prepared for a book on Charlie Weaver (Cliff Arquette).

Dallas-Fort Worth Art Directors Club-Neiman-Marcus newspaper advertisement.

ART DIRECTORS CLUB OF DENVER presented a Keepsake mailer.

The explanation and the editorial comment on the exhibition of the ART DIRECTORS CLUB OF KANSAS CITY was not presented. It is on file and will be included when the catalog is printed.

ART DIRECTORS CLUB OF LOS ANGELES

-you have all had the privilege of seeing
and enjoying the experimental film from
this club.

ART DIRECTORS CLUB OF MEMPHIS for their exhibit brochure.

ART DIRECTORS CLUB OF MIAMI — a prestige brochure prepared for the American Airmotive Company.

ART DIRECTORS CLUB OF MILWAUKEE for the annual report for the Ansul Chemical Co.

ART DIRECTORS CLUB OF MONTREAL for a 4-color magazine advertisement for Northern Electric Co., Ltd.

ART DIRECTORS CLUB OF PITTSBURGH for a 4-color magazine advertisement for II S. Steel

ART DIRECTORS CLUB OF ROCHESTER—we are all indebted to the Eastman Kodak Co. for a portion of our program which was presented this evening and it is most fitting that the best of show of the Art Directors Club of Rochester went to the Eastman Kodak Co., incidentally, an institution which has more art direction than photography.

THE ART DIRECTORS AND ARTISTS CLUB OF SAN FRANCISCO, and as an ex-illustrator I like that title, for the 4-color newspaper ad for Joseph Magnin.

ART DIRECTORS CLUB OF ST. LOUISthe Brown Shoe Co. film strips.

ART DIRECTORS CLUB OF METROPOLITAN WASHINGTON-I cannot read this magnificent thing but I think its message gets across to anyone without benefit of translation, the poster for the Arabian-American Oil Company.

One more word. We are going to show the Exhibition in Chicago, I imagine, before the catalog is prepared. It will then be turned over to the National Society and the itinerary of exhibitions will there be prepared.

PRESIDENT LOUGEE: Perhaps the people who are going to pick up those certificates can do so later. I know you have worked in the face of hardships and distractions and many complications in getting this show ready. It is no easy thing to prepare a first show, especially when the ingredients come from 20 different cities in the United States, all with different approaches to the selection and judging.

At any rate, I think we have had a tremendous first exhibition. I know it is

going to get better as years go on and as we get more experience. I know we are going to collect our information more efficiently in the future. But I think we have accomplished a great thing in preparing this first exhibition.

I understand there are people here who already would like to know how to go about requesting the exhibit for their local city uses. Please write the National Society Headquarters and establish an exhibition date. We hope to keep this exhibit in constant use for an indefinite period, so those who are interested or who know of organizations who are interested in such an educational exhibition should write the National Headquarters to set up an itinerary.

Proposal to Change the Name of Society to International Society of Art Directors

PRESIDENT LOUGEE: One item of business which was referred to earlier today has to do with the suggestion that we consider renaming the Society the International Society of Art Directors. Would you like to discuss this briefly, or do you have any feelings as to whether we should propose this to the membership? It is a feasible thing. We can do it without legal problems. Of course, it will mean redesigning and reprinting a great deal of material, but that is the only drawback I can see. I think we are international and likely to become more so.

(The motion was made and seconded to change the name of the NSAD to the International Society of Art Directors. After considerable discussion, the proposer and the seconder withdrew the motion. The matter will be examined in detail during the coming year with the possibility of reopening the question at the next annual meeting.)

PRESIDENT LOUGEE: Because time is fleeting and we have an important duty to perform in considering our financial situation, we had better get back on the subject of our finances. We left with the discussion on the floor. I hope before long you will be able to provide a suggestion as to how we should propose economic solutions to our problems to the individual clubs for their voting.

Is there further discussion of this

CHARLES N. BOWEN (Cleveland): Mr. President, how would you like us as individual clubs to accomplish this? Would you want us to pose this problem to the individual club and then send you our answer?

PRESIDENT LOUGEE: You could come to a meeting of the minds as to the best proposal to submit to a vote of the membership.

DAVIS CLYMER (St. Louis): I am really disturbed that the Chair keeps referring to the membership. There is only one governing body of the National Society of Art Directors and it is the chose Representatives of the associated clubs and the Constitution so states that the members of the associated clubs shall be bound by the decisions of their Representatives in meeting. If you would like I will read that: "Members shall act only through and shall be bound by the proceedings of the Board of Representatives."

This does not preclude, I will admit going back to the membership, but this same Constitution says that you car raise the dues to the National Society by not more than \$5 by unanimous consent of all the Representatives. If we leave here without a good story to take back to our boards or our clubs or to discuss and then for the National Representatives to vote, if we get one club that is opposed to this, the National Society is bankrupt, and I personally feel that I am not now equipped to go back to my club and say we have explored all of the alternatives to this proposition.

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PRESIDENT LOUGEE: I think we need a discussion on this. If we ask you to propose dues of a certain amount to get us out of our problem and if you go back and all of our clubs are not supporting that increase, we are left facing the problem that we have right now.

Article IV of Constitution, Section 1.

"The Board of Representatives shall have the power by unanimous vote to assess the affiliated clubs on a pro-rata basis according to the number of memberships in each club, not to exceed \$5.00 per member in any one fiscal year. This assessment shall be in addition to the regular dues provided for in Section 1, Part 1."

(Several motions were presented to the Representatives concerning an assessment and a permanent increase in dues. The form in which they were presented was unacceptable. However, they were reworded and passed unanimously. The following comments were extracted from the discussion period which took place prior to the final approval of the motions.)

EDWARD J. JIRASEK (Chicago): I have en associated with the Art Directors lub for many years and I have been quainted with many clubs, May I say u could increase your dues of the ational Society to any amount you may ecify, but give something in return. he small clubs crave and beg and ead for a Speakers' Bureau, for an ucational series. If you are going to arge them five dollars a member more, ey will gladly pay it if once a month ey have available to them films or des, speakers, something. Just give em any little bone and they will be ppy to say that "I am a member of SAD." You will bring out members to etings, you will increase the local b's size, you will solve your problems mediately, but you must start with ing them something first and then ey will roll in to you very rapidly.

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PRESIDENT LOUGEE: I think we are all a reed on that and we have been trying give you something for two dollars. As you can see, however, the two dollars doesn't pay for what we already are giving. We are a thousand dollars behind at this moment and getting farther behind all the time. We have given you the Bulletin, we are giving you a traveling exhibition, we are giving you better public relations, internally and externally, we are giving you better publicity in Art Direction. We are doing our best to give you something and so far you have not given us the raise in return. We need it now.

BOB KEMBEL (Birmingham): I would like clarification from the Constitution as to whether or not we as Representatives can make a decision here that will bind our clubs on the dues. We have a motion concerning the assessment but not on dues. We are talking about dues now. We are talking about a permanent raise in the dues. Can we do that here

CHAIRMAN WEST: We cannot make a decision here on permanent dues; we can make one only on the assessment.

PRESIDENT LOUGEE: We must solve this question on a long-range basis; otherwise we will be in the same spot two years from tonight. We would be behind a thousand dollars this year even with a dollar assessment. We are not going to be on top of this game even with this dollar assessment this year. We are going to have to have \$1.50 right now just to break even. What are you going to do next year? Face a new year with the prospect of debts?

MR. KENNEDY: I think the \$1.50 would get us off the hook. I think we should solve our problem immediately. I think we can do it reasonably soon, so as soon as we are capable we can go to the memhers and say, "We can now promise you this," but it is based on a sound discusson with Art Direction.

MR. GOYERT: Mr. President, may I make a motion that we immediately assess each member club \$1.50 a member to meet this emergency problem?

MR. POYSER: I will second it.

PRESIDENT LOUGEE: It has been moved and seconded that we assess the member clubs \$1.50 per person immediately. Those in favor say "aye"; those opposed; it has been carried, unanimously.

MR. KEMBEL: Mr. President, I would like to make a motion that we return to our clubs and present to them the project of raising the dues three dollars per member in the coming year.

GARDNER MEYST (Milwaukee): I will

second it.

PRESIDENT LOUGEE: It has been moved and seconded to present to the clubs the project of raising the dues three dollars per member to be effective next year. Those in favor say "aye"; those opposed; it has been passed, unanimously

Here is another technicality. You must get back to your clubs and raise this issue, but then the National Society must send out a ballot, after you have raised the issue and, I hope, persuaded your members. We will do this in very short order, so please be very persuasive and please be persuasive quickly. We will help to the fullest extent possible.

MR. KEMBEL: Mr. President, I would like to make an additional motion, that the Officers and Board of the National Society meet with Art Direction between now and the coming year for the purpose of discussing plans and activities for the future and that Art Direction be retained as the official organ of NSAD.

DAVID FEIST (Montreal): I would like to make an additional suggestion to that and that is that a committee be set up consisting of the existing committee and representatives of Art Direction and perhaps a marketing or sales expert from one of the agencies to explore possibilities for the club to raise money, either in conjunction with Art Direction or by setting up film shows or speaker circuits or perhaps by trying to get grants to support the educational program from anything between the AAAA or official educational bodies, and perhaps any other possibility that may not occur to us at this moment. But I am quite sure that we should not always think in terms of maintaining ourselves by raising more money from members. I think there are very many ways for the Club to raise \$5,000 a year by other

PRESIDENT LOUGEE: You have raised a point. We have a motion before us. Perhaps we should dispose of that, and then I would like to come back to that point you have just raised.

MR. KEMBEL: The motion was, and we have had it previously, that Art Direction be retained and that NSAD and Art Direction meet between now and the new year, and I will be glad to include in that motion that a man in the status which our friend from Canada has suggested also be included in that committee.

R. E. HISKY (Memphis): I second the

PRESIDENT LOUGEE: Those in favor of the motion say "aye"; opposed; the 'aves" have it.

I would like at this point to call on Ed Wade for comment on something that

was just said.

MR. WADE: During the last few months, being aware of our financial situation, we have tentatively explored the possibility of seeking funds from major endowment groups. In order to pursue this we had to first establish whether the National Society was both tax-exempt and tax-free. This meant that we would have to establish ourselves as a non-profit organization and if the donor were to provide some funds for us to engage in whatever activities we were to cite, we would have to establish that they could deduct this as a nontaxable

The major area that we are concerned with is education. The Federal Government is currently considering our application for tax-exempt status. We are incorporated in New York on a tax-exempt basis, but we are not completely set with the Federal Government so we have to establish that particular area. Meanwhile, our advice from people we have discussed this with was that we should get a resolution from the Representatives of the National Society that they would desire endowment funds to assist them in their activities.

As Representative of the New York Club. I move that the National Society endorse this program and accept funds primarily for our educational efforts and also to produce project reports that we have developed over the past year, either in book form, or in pamphlet form, which would be included in the Education Committee's program which Guy Fry men-

tioned earlier.

He also indicated that there were a number of other important things that the Education Committee could be doing if they had the additional funds that were needed. We see a real need here for the funds. The officers of the Society feel that such a program would represent a major increase in the financial burden to the Society and its members if we were to undertake it on our own. The experience tonight is that we are having quite a lot of difficulty in just raising our dues slightly.

We are talking in terms of a threeyear program, of a fund that would provide somewhere in the neighborhood of

\$15- to \$20,000 a year. We have outlined all of the projects that we would like to pursue, how much it would cost for secretarial help, how much it would cost to publish these facts that we want to present to the students, to the art field, to the graphic arts field. We have explored it on a tentative basis with possible donors and the current feeling is that we would have little difficulty in obtaining these funds, providing we get approval from the members of the National Society that this is what they would wish us to do.

FRED POTTSCHMIDT (Cincinnati): I

will second the motion.

PRESIDENT LOUGEE: It has been moved and seconded that the officers of the National Society be authorized to explore the possibilities of receiving grants toward educational purposes, and that you give us your approval so we can file any papers that are necessary to obtain tax exemption. Those in favor say "aye"; opposed; the vote carries.

I have a letter here from Bob Blattner, president of the New York Art Directors Club. He was here today but had to leave

early.

"Dear Mr. Lougee:

"The Art Directors Club of New York is planning for the Spring of 1962 a Visual Communications Week of the utmost importance. A two-day International Conference held in conjunction with the first International Meeting of the American Association of Advertising Agencies will highlight a week of the greatest interest to creative advertising men from all over the world.

"We believe that the National Society of Art Directors will want to hold its annual convention in this stimulating atmosphere and we will take great care to make your visit in New York at this time a memorable one. As of now it appears that the date for Visual Communication 1962 will be the week of May 7. We hope you will plan to be here."

We thank the New York Club for this invitation.

I think at this point it would be appropriate if other clubs wish to extend their invitations for us to hold our meeting next year in their cities.

Perhaps it is time that we move back to New York. We have explored one city outside the area and I know we don't want to move around every year. For one thing, it is too expensive. The change is delightful and it has been very rewarding. I think we have all been extremely grateful for the extraordinary hospitality we have been shown here in Chicago.

MR. KENNEDY: I would like to extend an invitation for the NSAD to come to Los Angeles next year. Even further than that, I think it would be wise for the morale of NSAD not to go back to New York, I think there are enough people here tonight who have expressed a

desire to go back to their clubs and indicate what NSAD has done for them. I think that psychologically it would be a wise move to indicate some other area in the United States. I would think that the West would be delighted, San Francisco or Los Angeles, and I think that any other city than New York would be a wise move at this time.

DON BALL, JR. (Miami): The Miami Club, which of course has in this area a tremendous amount of facilities for conventions and the weather and sailboats. would like to extend to the National Society its desire to hold the meeting in

Miami.

ED JIRASEK (Chicago): The Chicago Club has made an extended effort to make your visit here in Chicago a pleasant one, but in our many meetings, in our many discussions we found only one factor that was against us-time. We would like to present to the Society that if you are going to travel to another city, as this thing is going on into the night, that you consider again, please, two days, because there are so many things that are brought up and dragged out you need this time.

PRESIDENT LOUGEE: Pretty good advice, Ed. We will try to take that into account next year. Really, I don't see how you could have provided us with a more concentrated attraction than you

I think we all owe a debt of gratitude to the Chicago Art Directors Club. I

The Chicago hospitality was enjoyed by all.

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The events of the second day provided an opportunity to participate in a number of interesting tours, starting with breakfast by the pool and including a wonderful luncheon at the Kungsholm Restaurant followed by a puppet opera performance of "Madame Butterfly".

Many thanks to the entire Chicago Club and especially to the following:

HOSTS

President, Art Directors Club of Chicago-President, Art Directors
Lee King
General Chairman—John W. Amon
Exhibition Chairman—Robert Bruce Crippen
Reservations—Robert Patterson
Arrangements—Edward J. Jirasek
Activities—John Breunig, Herbert Bull, Frai
Foley, Fred Good, Bert Ray, Norm Ulrich
Coordination—Dolores Gundersen,

SPONSORS

Art Directors Club of Chicago
The Association of Art Studios in Chicago
R. R. Donnelley & Sons
Eastman Kodak Company
Marshall Field & Company
Matonal Broadcasting Company—TV
U. S. Printing & Lithograph

think they deserve our applause at this point.

Unless the Representatives have further points to discuss, we can call this meeting ended. Thank you again for coming and for making this meeting so effective and successful.

OFFICERS OF THE NSAD



Officers of National Society of Art Directors, 1961-1963. Standing from left, Carl Klinghammer, St. Louis, 2nd VP; Edward Wade, New York, asst. secretary; Robert West, New York, secretary treasurer; Hayt Howard, New York, asst. treasurer. Seated from left, Arthur Lougee, Detroit, president; Douglas Kennedy, Los Angeles, 1st VP.

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New Jersey officers

Froi left and clockwise, recently installed executive of NSAD's 39th mee ng; treasurer Henry Kopel, secretary Dick Basile, first vp Shelly president Jack Marmaras, second vp I ing Warhaftig.

M rmaras is advertising design mgr., Ciba Pharmaceutical Products. He joint I the company in 1953 as asst. design director. He has lectured at Rho e Island School of Design and Columbia University. He studied at Mass chusetts School of Art, received a BFA degree in graphic design from Yale. He is a member of AIGA.

Kopel conducts his own AD, type direction and ad design service in Maplewood. He had been AD of Lasky Co., Newark, for 15 years. He studied at Cooper Union, Columbia University, and Art Students League. He is a member of AIGA.

Reed, now working as a member of an AD commission designing New Jersey's Tercentennial symbol, is with Schering Corp. He has worked with several agencies. He is a graduate of Cooper Union, studied at Phoenix Art Institute, and Art Students League, and studied marketing at NYU evenings. Before his agency work, he was with small art studios as apprentice and assistant. He has been a member of the New York ADC for 15 years, and is a member of the Pharmaceutical Advertising Club.

Basile has been AD for all of Bamberger's New Jersey for the past five years. He had been divisional art chief of the store's fashion division, had ADed at Frederick Loeser's, Brooklyn, and had freelanced. He attended Art Students League, also studied privately with a group of New York artists.

Warhaftig, AD of Black Little & Co., has been in the agency field for 11 years. A graduate of Pratt Institute, he was on staff of Lasky Co. Printers and later was AD for P. Klemtner Co., pharmac utical ad agency. He edits, designs, pub ishes and prints Locust Place Graphic, newspaper mailed to 100 subscribers.



Pittsburgh's officers

Seated, vp John E. Russell, Jr., KMG;, president Hy Steinberg, Beacon Studios. Standing, secretary James K. McIntyre, Bert Studios; treasurer Vernon Camp, Herbick & Held Printing Co. Executive board members are Albert Kiefer, FSR; David S. Moodie, Penn-Art; and Albert T. Sneden, BBDO.

Committee chairmen are, program, Jack Lindsey, Alcoa; educational, Ed Fisher, Herbick & Held; newsietter editors, Virginia Kaufman, Penn-Art, and Ed Fisher; NSAD representative and Art Direction correspondent, Morris B. Kirshenbaum, Ivy School of Professional Art; chairman of 1961-62 show, Ray Fisher, Herbick & Held; vice chairman of the show, Bob Eganhouse, Alcoa; publicity chairman, Morris B. Kirshenbaum.



Richmond elects

From the top down, president Robert R. Meacham, AD Cabell Eanes; vp Charlie C. Martin, AD Eastern Advertising; treasurer Robert A. Stratton, AD Presbyterian Board of Christian

Education; secretary Ronald L. Seichrist, A. H. Robins Co.

A recent meeting featured report of a local survey on pricing, salaries, etc., and the results were compared with figures from a similar survey made in 1956. Conducting the meeting were Wiley Martin, AD Martin-Remic-Moore Studios; Charlie C. Martin; and Bob Tanselle, AD Zimmer-McClaskey-Frank.



NYADC visits FAS

Members of the New York club recently visited the Famous Artists Schools in Westport, Conn., on the invitation of FAS president Albert Dorne. At left, Al Dorne, and Ed Cerullo, AD True Magazine, at the outing. Club members were Dorne's guests at the Red Barn restaurant in Westport, then toured the 12-year-old school.

Some comments from Dorne's explanation of the school's aims: "We're bringing art training to people who have no other way of getting it—those who can't get to our fine resident art schools. Some are in extremely inaccessible spots. We send lessons to a student in the African jungle... One student worked on his FA course while stationed in Antarctica on Operation Deepfreeze...".



Rochester hears Martin, opens show June 9

Guest speaker Fletcher Martin, painter/teacher, RAD president John W. Jordan; and program chairman Paul Kaltenbach at recent meeting. Martin illustrated his talk with slides and movies.

Club opens its 7th annual exhibition June 9 at the Rochester Memorial Art gallery. Exhibition chairman is Al Wilson, Rumrill Co. AD. An awards banquet follows the preview opening day. In addition to medal awards in each category, the club will present the NSAD award chosen from the medal winners.

Club announces addition of members John L. Matott, Williamson Associates; Arthur E. Phillips, Bloomer Div., Regal Paper Co.; William R. DeMitry, Kordite Co.; Paul G. White, Friden Inc. Commercial Controls Corp.; Joseph J. Gander II, W. A. Displays.



SF's June meeting to hear Robt. Anshen

Architect Robert Anshen, partner in Anshen & Allen; ADASF program chairman Tom Hall; and president Bill Carson planning June meeting program. Anshen will discuss "Art, Design, Art Direction—All are Architecture."

The club holds its annual portfolio show June 16-23. The exhibit will be in the showrooms of the British Motor Car Co. Many of the pieces are highly experimental and have not appeared in print.

The July meeting on production will have panelists and a moderator to discuss, advise and answer questions from the audience. Panelists will include a typographer, lithographer and an engraver. New methods and shortcuts will be featured in the discussions. May 25 a business meeting was held to discuss pricing, artist income in relation

to other pay scales in the graphic arts, matters of business ethics in pricing, etc. Panelists represented points of view of studios and representatives, freelance illustrators/designers, accountants, ADs, and photographers.

Earlier meeting programs have included: experimental and avant garde films; talk by Jean Bourges on the Bourges Color Process; informal cocktail hour with artist Ray Prohaska; cocktail meeting with Robert Fawcett; guest speaker Al "Jazzbo" Collins.



JEC of NY mailing local setup suggestions

New York's JEC chairman, illustrator Robert Chambers, seated, right, and vice chairman Garrett Orr, OAI eastern AD, report a great deal of interest is being shown across the country in how local Joint Ethics Committees may be organized and how they function. The New York club has mailed plans of organization and procedure to all club presidents. The plans detail suggested local organizational procedures, and explain how actions (complaints) are initiated, processes of mediation and arbitration.

For further details contact President Robert Chambers, Joint Ethics Committee, P. O. Box 179, Grand Central Station, New York 17.

San Diego studies industrial growth

Designer Norman Gollin; SDADC president Steve Paton; Charles Newton, mgr. of communications, Convair Astronautics; Norman Foster, vp Barnes Chase agency and chairman of the San Diego Chamber of Commerce. All were participants in the San Diego club's recent program on San Diego, industry and the designer.

Newton made a presentation on "San Diego Will Grow Industrially," based on CofC's activities encouraging industrial growth. He was presented with the club's annual honorary membership award, for his efforts in instigating and promoting better qualty graphic design. According to Paton, a total upgrading of ad art throughout the area is a result of Newton's work at Convair.





Norman Gollin discussed "Industry and the Designer." His talk developed the theme that designers and advertising people must grow to meet the challenge of San Diego's industrial growth.

Club reports that a feature article on Stanley B. Hodge, chief of art direction at Convair-Astronautics, which appeared in the local newspaper, San Diego Union, was a thorough study not only of Hodge's professional activities but also pointed up the importance of an AD to industrial corporations.

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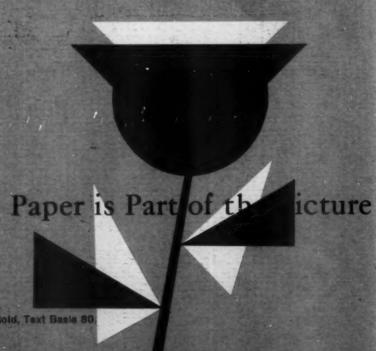
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STRATHMORE

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.



Printed by offset lithography on Strathmore GRANDEE, Spanish Gold, Text Basis 80; Printed in the U.S.A. (continued from page 97)

o... OMAHA: Omaha club was cosponsor ith Creighton University, Associated Neaska Industrial Editors, Graphic Arts Assn. d Club, and Printing House Craftsmen, in Typography & Design Workshop featuring oward N. King, typographer, book designer, cturer/writer who has been consultant for arris-Intertype Corp. . . . Dick Sullivan, creqre director, Bozell & Jacobs, was quest eaker at recent club meeting. He measured al ads against those of other centers. The at he devised is available to other clubs erested. Contact Sullivan at B&I, 510 Elec-Bldg. . . . Recent speakers for Omaha OC included John Henry of Better Business I reau, and Betty and Jay Spurgeon of Spuron Studio . . . Dean High, now AD with I rsey Labs, Lincoln, was director of finished at with Ayres, Swanson agency . . . PHILA-LPHIA: ADC and AG member Harvey S mpson won the poster contest sponsored by American Cancer Society. Award was presented by Dr. G. A. Hahn, president of ACS, at luncheon forum which also featured ADC president Warren Blair, Smith, Kline & French, and AG president Edwin H. White, Atlantic Refining Co. Robert M. Jones, RCA Victor Records, was guest speaker . . . Jack Weaver, director of illustration, Mel Richman Inc., won first annual "outstanding contribution" award from president Richman. The award was presented for Weaver's editorship of Image, company's external house organ . . . Club held a pricing clinic. Participants: Vincent Benedict, Grey & Rogers; Bernard Glassman, Kramer/ Miller/Lomden/Glassman; Andrew Schmidt. Merck, Sharp & Dohme; Barry Thompson, past president of ADC; Frank Zachary, Holiday. AG president Edwin White moderated . . ADC added Marie Murdoch, Roger Cook, Philip Eitzen, Robert Roughsedge, Raymond Baulmer, John Walsh, Russell Johnson, Robert Hayman, Flora Hellmuth, Gesila Jordan, Charles Reed, Alfred Schliffer, Phillip Snyder . . Recent ADC speakers included John McCullough, Ayer art group supervisor; Helmut Krone, vp DDB; Jack Tinker, Jack Tinker & Partners, a subsidiary of McCann-Erickson .. Club's new education committeemen are Warren Blair, chairman, Len Bruno, Jack Gregory, Don Jackson, Alan Klawans, Sam Maitin, Al DeMartini, Joe Simboli . . . Special events committeemen are Don Jackson, chairman, Vince Hoffman, Jack Hopwood, Ed Gallob, Bob Cargill . . . Lancey, Ehlinger & Moore, complete promotional art studio, has been formed at 273 S. 59 St. Principals are John P. Lancey, former ad promotion mgr., Sealtest: Bill Moore, ADC member and in the sales promotion and ad fields for 25 years; and Robert Ehlinger, formerly in pr with Sealtest and with Smith, Kline & French . . . PITTS-BURGH: William G. Johnston Co. AD Jon G.

... is a quality strived for in every phase of daily living. You'll find that desired freshness in the art work created at North Studios. A staff of designers and illustrators is directed to bring forth RESHNESS the best talent to handle any job from spots to 30-sheet posters. Put freshness in your next job. Call our representative. Jack McLoughlin, at MU 6-5740. and he will be glad to show you our portfolio. CHARLES W. NORTH STUDIOS INC. 79 MADISON AVENUE NEW YORK 16



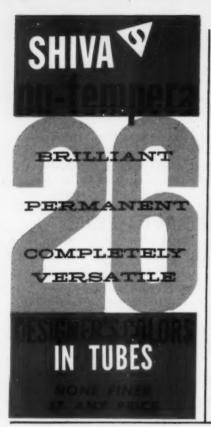


32 W 53 St NYC 19

JU 2-6470

Looking for a Stylist in New Yorkor a Photo Supply House in L A? Needing an Artist in Detroit or a Talent Agent in Miami? Contacting a Photographer in Chicago, or a Prop Rental Service in San Francisco? This and other information useful to the Art Directors' World can be found in the diary/directory, available by mail from Peter Glenn,

444 E 52, NYC 22. \$4.00 THE MADISON AVENUE HANDBOOK



Jondeleit died following a heart attack. He was a charter member of the AD Society and the Ad Artists. He had been a partner in the Lind, Jondeleit and Parker art studio until 1955 . . . ST. LOUIS: James K. Richter from Art Services where he was president, to Storm Advertising . . . SAN DIEGO: ADC club heard Norman Foster, chairman of the chamber of commerce and president of Barnes Chase. A talk by LA graphic designer Norman Gollin followed. ADC gave its annual honorary membership to C. T. Newton, head of communications, Convair Astronautics, for promoting better graphic design . . . SAN FRANCISCO: Richard F. Vrooman, a 20-year specialist in display art, joined Donahue Lithograph Co. as AD in charge of creative POP design . . . SINGAPORE: Jack Tuan, AD Grant Advertising, will also art direct Grant's new Kuala Lumpur (Federation of Malaya) office, 200 miles north. The KL office is the only American owned ad agency there. Grant has 31 foreign offices in all, with large staffs in the east . . . TOLEDO: James E. Harris was promoted to AD of Slayton-Racine. He is president of the Toledo Federation of Art

ART & DESIGN BALTIMORE: Gordon
Lowenberg, prop. of
Lionhill Studios, addressed American Industrial Advertisers . . . Bob Wirth recently was

a guest on a tv show, on subject Trademarks and Symbols . . . Recent winners in Best in Baltimore contests conducted by ADC: Direct Mail, artist/designer Bob Ramsay, for L. F. Amos & Co. Booklets, AD Bill Schneider on artist Jaan Born for Pemco Corp. . . . CH CAGO: Artist Edgar Miller addressed A meeting. Designer Hayward R. (Bud) Blake cently mgr. of graphic design, Ekco-Alcog. 322 W. Washington, AN 3-2521 . . . Flavio 1 Gomes from Raymond Loewy/William Snai to Latham-Tyler-Jensen . . . Stephens-Bionc DeCicco has art rep Marion Lebbin in Chica office . . . Ayer added art buyer Raymond 1 O'Connor, from Bundy-Freiday . . . Masi Si dies to 332 S. Michigan. Gained 3 times mo. space, added 8: Calvin Van Lonkhuyze Mike McGee, Chuck Klingbiel, Bob Glaz Madeline Jorjorian, John Lombardi, Harma Veselak, Charles Buzek, and Dotti Kienast . Robert Snyder & Associates added Fran: Scott, Harry Matt, George Kibby, Don Maria. Hal Miller and Sheldon Widmer . . . DAYTO! Mead Corp.'s 2nd annual Grand Natl. Awa of Excellence competition had 3 winners: 18: Boeing 720 brochure, lithoed on MeadBrie cover by Metropolitan Press and Western 2nd. Florida Architecture and Architecture International, printed on Black and White Letterpress and Offset Enamels by McMurray Printers; 3rd, Four Color Guide, published by Graphic Publ. Co. and printed on Black and



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White Letterpress Enamel by Bragaw-Hill . . . DETROIT: Artist Bob Sutton with Stephens-Blandi-DeCicco . . . E. H. Tackney now a produring editorial and art counsel, 18109 Oregns . . . LOS ANGELES: Group West, Inc., for verly known as Illustrators Group, to 5455 W. shire Blvd., WE 3-9228. Includes Jack Barton Don DuBois, Nixon Galloway, Roger He amond, Jake Lee, Bob Poole, Ren Wicks Chuck Wysocki . . . SI met at the Air For e's ballistics missiles div. for special briefinc Si Mezerow is chairman of the Armed Ser ices committee . . . NEENAH, WIS .: Kimbe: y-Clark Corp. gave 3 printers cash awards certificates of merit for printing outstandinc letterheads: Paragon Press, Salt Lake Cit : Clarke & Courts, Dallas; Center Prtg. Co. New York . . . NEWARK: Sanford S. Sch seider from Pace to Black-Russell-Morris NEW YORK: Art rep Bill Krause with Ste hens-Biondi-DiCicco . . . Thomas A. Johnstore Sr. withdrew as a general partner from Johnstone & Cushing, Business continues under Thomas A. Johnstone, Jr. . . . Harper published Bob Gill's (with Alastar Reid) first bock for children, A Balloon for Blunderbuss Art Schlosser, president Monogram Art Studio, is one of the judges at Insurance Advertising Conference. He also was a recent speaker for Mail Advertising Service . . . Hy Radin, president of Hy Radin Associates, has a new book coming out on the history of direct

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mail, Communicate or Die . . . Dr. Richard H. Heindel, former president of Wagner College. Staten Island, now president of Pratt . . . Anthony Glaccio, associate design director, Osborn Charles Associates, delivered his fifth child, James, 10 minutes before doctor arrived at the Giacco home . . . Larry Kerbs Studio now at 155 E. 44 St., 29th floor, TN 7-0040 . . . Reprint of Madison Avenue magazine's article on the I. Warshaw Collection of Business Americana available from Warshaw, 126 W. 97th St., RI 9-7920 . . . Paula Chenis, senior at Parsons, was chosen by Newton Falls Paper Mill and their NY distributor Cross Siciare & Sons to design the first ad and direct mail piece in series of 6 to introduce young artists ... Now added to representation by Jim York: I. Pryce, men's fashion illustration and accessories, 360 E. 55 St., MU 8-7232 . . . Journal-American cartoonist Burris Jenkins was named for a National Brotherhood Award . . . Ross Paxion repped by Eugenia Louis & Daniel Hauer, CH 3-0581 . . . Contemporary Headings, headed by Mort Rubin, former sales mgr. of Filmotype Sales Co., NY, specializes in photographic composition of ad headlines. 23 W. 38 St. . . . C&W's annual children's art show was judged by illustrators Dorothy Hood and Bernie Fuchs and Art Direction editor Edward Gottschall . . . Jane Lander was elected chairman of Graphic Artists for Sane, chapter of Natl. Committee for a Sane Nuclear Policy.

photostats . photo murals . blowups

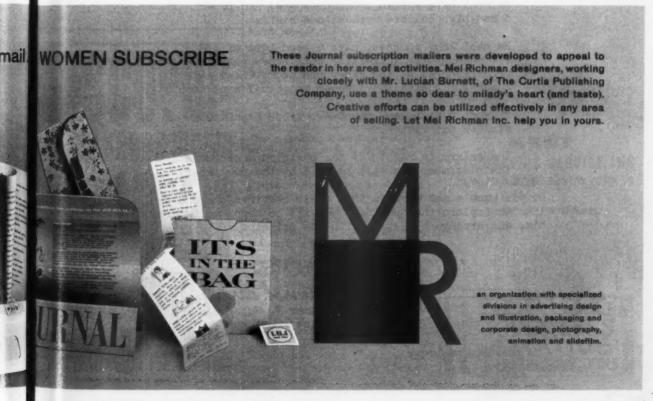


Sure we baby our clients!

Why not — they're important! In this hectic rush-rush stat business the personal touch is often lost. But not at Regina. We've built our business on coddlin' clients. Regina service is the tangible extra of getting the right stat at the right time and at the right price. May we "baby" you too?

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8 convenient, nearby locations to serve you: 15 EAST 48th ST. • 280 MADISON AVE. • 111 WEST 57th ST. PLaza 2-0860 • MUrray Hill 9-8332 • Circle 7-4208



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15 east 40th street

new york 16, new york murray hill 3-8626

An Open Letter to a TOP ART DIRECTOR

Possibly, you can help to bring the right man and the right situation together.

A top publishing company in New York City is seeking an outstanding art director. Here are the specifics:

He must be able to show convincing evidence -in print -- that he has real creative imagination, and can work effectively with every kind of art ... photographs, line drawings, maps, charts, graphs, etc.

He must have worked under pressure, and produced high calibre work with a staff.

He must know sources, have a good idea of costs, and be completely familiar with every phase of production so he can carry the books (hard cover, heavily illustrated) through to actual manufacture.

He should have good textbook, trade magazine or similar experience.

The salary is right for the position described, and the placement fee will be paid by the publisher.

Do you know a man who can fill these requirements and would like to explore the opening? We will be happy to interview him, and arrange a meeting with the principals.

Cordially

Homer P. Metzge

Vice President

a personnel agency service for, of and by practitioners in the arts of communication



Marty Moskof was reappointed vice chairman, and governing board members are George Ancong, Ozzie Greil, Ed Sorel and Jamet Halverson. Jim York is in charge of pr . . . PHILA-DELPHIA: Walter T. Armstrong, 35 N. 10th, is the 16th affiliate of Headliners International Inc. Armstrong's photographic process lettering branch will be known as Headliners of Philadelphia . . . Ayer added layout artist Mrs. Barbara T. Paone and sketch art buyer Mildred B. Wilson . . . Gilbert Paper Co. gave an award to Mel Richman Inc. for outstanding design and printing of stationery . . . Lee and Warren Taylor Associates has new name, Creative Concepts, and new address, 1736 Pine . . . Larry Schafle, formerly of Richman and CCA, now with Dixon/Swanson . . . PITTSBURGH: Whiting-Plover Paper Co. gave a national letterhead award to Ivy School of Professional Art. Designed by John Houck . . WALTHAM, MASS.: Michael N. Renaccio promoted to art/production mar., Sanborn Co. . .

PHOTOGRAPHY Promotional Arts,
Chicago, is midwest
rep for Nick Muray and Charlie Thill . . . Artk
Nepo died at 48. The fashion and ad photographer began as a motion picture cameraman
in France, settled in the US in 1952. He was
a partner with Frank B. Nuss in the Nepo-Nuss
Studio, New York . . . Charles Abel. author
of books on photography and editor/publisher
of Professional Photographer; died . . . Dick
Luria joined sales staff of K&L Color Service
Inc. K&L's expansion includes the entire building at 10 E. 46 St., where 4 color labs are in
operation . . . Norma Novak, 119 Washington
Pl., NY, repping Alan Vogel . . .



DISCOVER: LERRY KERBS STUDIO DOWN AT 155 C. 44 TH ST NEW YORK 17, NY PHONE TN 7-0040

what's new

BETTER LOOKING NEWSPAPERS, 24 pages, is an illustrated account of the 31st Annual Newspaper Contest for the Ayer Cup and other awards, their backgrounds and competition ground rules. H. A. Batten, Ayer board chairman, discusses Newspapers in a Free Society. Another article discusses trends in typography, make-up and printing. Five pages list award winners since '31. Available from N. W. Ayer & Son, Inc., West Washington Square, Philadelphia 6.

LIGHTWEIGHT ALUMINUM EASEL, set up in seconds for chalk, magnetic, flip-pad, on flannel presentations, is recommended for conventions, lectures, seminars, displays, etc. It is a refinement of the Chart-Pak Chalkboard easel, measures 72" extended, can be reduced to 45" height for conference-table use, telescopes for easy carrying and weighs 14 lbs. Auxiliary supplies also available from Chart-Pak, Inc., Leeds, Mass.



KENT
TYPOGRAPHIC SERVICE, INC
250 W. 49th STREET, NEW YORK 19

CIRCLE 5-2445



GRAPHIC DESIGN FOR INDUSTRY





No. 550 "THE ADVERTISER"

No. 666 "ART DIRECTOR"

No. 300 "SUPERSEE"

No. 90 "VIDALON"

No. 82 "TOWER" "CASCADE"

No. 80-"TILDEN"

The MORILLA Company



Tens of thousands of artists. admen, printers, editors, students swear by the Haberule Visual Copy-Caster ... world's fastest, simplest, most accurate copy-fitting tool. Only \$10 at art supply stores or direct.

Money-back guarantee!

HABERULE Box AD 245, Wilton, Conn.



Change of Address: Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation Office. 19 West 44th Street, New York 36, N.Y.

ready reference

to have your firm listed call YUkon 6-4930

ART MATERIALS

Lewis Artists Materials Inc. Sole distributor of Mercury Products 158 W. 44 St., N. Y. 36 JU 6-1090

COPYWRITING-FREE LANCE the copy shop Copy Studio-Top Writers-Per-Job Fees 270 Madison Ave., NYC 16 MIL 3-1455

HISTORICAL PRINTS

The Bettmann Archive Old time prints and photos, any subject. Events, Industries, Fashion, Decors. Ask for folder 6A. 136 E. 57th St., N. Y. 22 PI 8-0362

PHOTO EMPLOYMENT SERVICE

Prestige Personnel Agency Experienced and trainees-all phases Careful screening-no charge to employer 130 W. 42 St.. New York 36 BR 9-7725

PHOTO SERVICES-COLOR

Robert Crandall Associates, Inc. Duplicates, retauching, assemblies, photocomposing, processing. 58 W. 47 St., N. Y. C. 36 CI 7-7377

Ferrara Color Studios, Inc. Creators of Colorsemblies Ektas assembled, retouched, duplicated 112 W. 48 St., NYC 36 Plazo 7-7777

Kurshan & Lang Color Service, Inc. Reproduction quality dye transfers. Ektacolor prints & duplicate transparencies. Quantity color prints & slides. Professional color film processing same day & overnight service. Reputation based upon finest custom quality color for past 10 years. 10 East 46th Street, N. Y. 17, N. Y. MU 7-2595

Norman Kurshan Inc. Color Service Quality dye transfers, C-prints & stats. Duplicate transparencies, art copies, slides. 24 hour custom color processing. Call Norman Kurshan directly at 8 West 56th St., N. Y. 19, N. Y. 111 6-0035

Jack Ward Color Service, Inc. Type "C" prints-duplicates-dye transfer prints Color processing-202 East 44th Street" MUrray Hill 7-1396

RETOUCHING

Color Transparency Retouching Studio Finest Retouching and Assembling 58 West 47 St., NYC 36 CI 7-7377

Robert Crandall Associates, Inc. Transparency retouching and assembling by experts. 58 W. 47 St., N. Y. C. 36 CI 7-7377

Davis . Ganes

Color correction/retouching-Transparencies, Dye Transfers, Carbros. Flexichrome "C" Prints. 509 5th Ave., N. Y. 17 MUrray Hill 7-6537 Tulio Martin Studios Transparencies 58 W. 57th St., N. Y. 19

CI 5-6489

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Donald D. Van Vort Creative retouching. Flexichromes, dye trans 'C" Prints, Ektachrome & b/w retouching. 41 East 42 St., NYC YU 6-755

SALES PRESENTATIONS

Robert Crandall Associates, Inc. Projection duplicates of excellent quality. 58 W. 47 St., N. Y. C. 36 CI 7: 377

Presentation Department Visual Aids Promotional Material Silk Schen 4 W. 40th St., N. Y. C. LOngacre 4 590

Rapid Art Service, Inc. Creative Art Studio • Silk Screen • Typesetti ; & Letterpress • Bookbinding • Charts and Mo s • Exhibits & Displays . All under one roof, wi 50 craftsmen and 15,000 sq. ft. of space to give you the fastest service in New York.

304 E. 45th St., NYC 17 MUrray Hill 3- 215 Wiener Studio

Charts • Posters • Slides • Hand Lettering 12 East 37 St., N. Y. C. MU 6- 556

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc. Quality reproduction. Posters and displays. 12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc. 20 years leadership in silk screened posters and displays 230 W. 17th St., N. Y. C. CH 2-3717

Rapid Art Service, Inc. Midtown's largest silk screen shop highest quality - fastest service 304 E. 45th St., NYC 17 MUrray Hill 3-8215

STILL LIFE

Renderer of merchandise, jewelry, all mediums. 673 Fifth Ave., New York 22 TEmpleton 2-8876

STOCK PHOTOS

Walter Chandoha Animal Photography-Specializing in Cats & Dogs Annandale, N. J., 201 State 2-3666.

Underwood & Underwood Illustration Studios, Inc. Reserve illustrations for advertising . . . Editorlal & promotional use. Not connected or associated with any other company using the Underwood & Underwood name.

319 East 44th St., N. Y. 17 . . . MU 4-5400 646 North Mich. Ave., Chicago 11, III. DE 7-1711

Underwood & Underwood News Photos, Inc. All subjects: Historical, Industrial, Scenics, Agricultural, Geographical, Personalities, etc. Also Transparencies. Ask for Free Listing. 3 W. 46th St., N. Y. C. 36 JU 6-5910

TELEVISION SERVICES

Edstan Studio Slides, Telops, Flips, in b/w and color 75 W. 45th St., NYC 36 CI 5-6781

National Studios Hot Press, Slides, Telops, Filmstrips, Flips, etc. 42 W. 48 St., N. Y. 36, N. Y. JU 2-1726

TYPOGRAPHY

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| Nev | York 1, N. Y. | PL | 7-8295 |
| H. C | Bullard, Inc. | | |
| Line | pe, Monotype, Ludlow, Foundry | | |
| | prick Street, NYC 13 | AL | 5-1770 |

CLASSIFIED

ART EP WANTED-Excellent opportunity in large, midt: wn, sales promotion art studio. Profit sharing solor or commission. Must have minimum of two year sales experience. Box 53, Art Direction, 19 V 44th St., NYC 36.

ART WIPE FILE—Unique lifetime compilation of artis. L. Priscilla <u>plus</u> agency reference files. Many thousands of pieces, overflows 2 file cabinets. Figures of all types; interiors; exteriors; countries; costumes; all sports; transptn.; animals, etc. Pt. 1-0312, 9-5:30 wkdys.

GRAFHIC DESIGNER-ILLUSTRATOR — Opportunity to get in on the ground floor of rapidly growing long Island company creating P.O.P. Displays, Visual Aids, Sales Presentations for all types of accounts. Job requires good comps and finished art using exciting variation of techniques. Unlimited possibilities for an ambitious artist Send a complete resume and salary requirements. Box 16, Art Direction, 19 W. 44th St., NYC 36.





Materials

Diafting Supplies Ginco 1998 Picture Franchischer FOR PROMPT SERVICE

2 Stores in the Grand Central Area 40 East 43rd Street / MUrray Hill 2-2820

363 Lexington Avenue / LExington 2-0300 57th Street Area 140 West 57th Street / Circle 7-6608

In Philadelphia

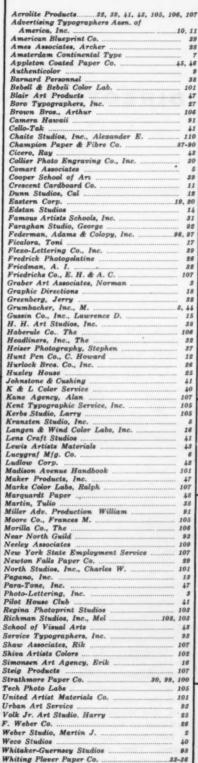
HENRY H. TAWS, INC. 1527 Walnut Street / LOcust 6-8742

E. H. & A. C. FRIEDRICHS CO. Artists Materials Since 1868.

HIGHER

THROUGH
ALLAN KANE
PLACEMENT AGENCY
6 E 46 ST. YUKON 6-9585

INDEX TO ADVERTISERS





WE CAN MAKE FULL COLOR BLOWUPS OF YOUR ADS UP TO 15 FEET?

For full story—
Send for free glossary

RIK SHAW ASSOCIATES, LTD.
181 PHOTOGRAPHIC PRODUCTION SERVICES
250 WEST 57th STREET, NEW YORK 19, N. Y.
PLAZA 7-3988





Kodak TYPE C color printing at its best!

Backed by experience gained in 20 years of custom color printing

FOR: Layout Reproduction Quantities

FROM: Color Negatives
Color Transparencies
Color Artwork

Ralph Marks Color Slabs.

344 East 49

EL 5-6740



X-Acto, Inc.







don't misconstrue starch reports

Starch ratings are very important to some people. They serve to prove—conclusively—whether the advertisement is successful or not.

To others, Starch reports mean very little. In their opinions, readership figures are worth about as much as a dope-sheet on a horse after the race.

Both camps—the "believers" and "disbelievers"—are equally strong in their convictions. Both are willing to state their positions with clarity—and sometimes vehemence. In the midst of all the controversy, Starch is doing a fine business, and there is no let-up in sight.

In our minds, both views—i.e., Starch findings are a panacea for all problems or they are no help at all—are too extreme.

Starch reports are probably as good as one makes them.

Starch reports usually bring forth an amazing variety of interpretations. Rarely do two advertising people react to the same statistics in the same way. Though the reports may get as close to scientific accuracy as anything in this business, the interpretations are unscientific.

Few advertising men are scientifically oriented. If they were, they'd be busy concocting a new chemical agent or building a new type of submarine. Advertising people rely greatly on subjective feelings. Intuition, they call it. In scientific circles—among engineers, for example—intuition is a dirty word.

For this reason, Starch reports are no more scientific than the people who get ahold of them.

There is much room for mistakes to be made. We see them made every day. An advertisement will get high noting because it talks about an important new product. The art director used a small picture in the layout. Many interpreters feel that the advertisement got results because of the use of a small illustration instead of a large one. "Logical" conclusion: let's stay with the small picture treatment.

A headline set in six point type, hardly visible to the eye, appeared on top of the illustration instead of underneath. Few people read it. "Logical" conclusion: let's always put the headline under the illustration.

A manufacturer used unusual art technique to illustrate an idea that was totally irrelevant to what he was trying to say. Starch reports showed that there were fewer readers per dollar. "Logical" conclusion: let's dispense with the art technique.

The first advertisement in a new campaign was tucked in on the last few pages of a thick magazine in juxtaposition with the end paragraphs of an uninteresting story. Readership was disappointing. "Logical" conclusion: let's not go on with the campaign.

A thin magazine with a specialized audience of businessmen carried about a half dozen pages of color advertisements. They all received favorable noting. One client was 'so gratified by the results that he insisted the same ad-

vertisement should run in a large national publication with general audience and was disappointed that subsequently his ad "did not make out as well."

There are a multitude of factors that go into interpreting Starch reports. The head of a major agency counted them once; he has gotten over a 150 "variables."

To mention a few: layout, art technique, position of the advertisement in the publication, competitive ads, inherent interest in the product, national economy, time of year, state of mind of the audience, typography, size of page, subject matter.

It is safe to say that the most important single factor that gets good results is the subject-matter of the advertisement. Too often this fact is overlooked.

Not even the most fanciful art treatment can take the place of an interesting message. As a matter of fact, a poorly executed advertisement often gets remarkable readership because the advertiser has something to say. Conversely, fresh, "creative" advertisements sometimes fail to reach an all-time high readership because the technique served only as a cover-up for lack of a sound advertising premise.

It is really simple to interpret Starch reports correctly. It involves two easy steps. Consider:

- 1. what the advertiser's message is
- 2. how it is delivered to the audien

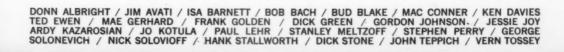
Remember: take these factors in that order and not the other way around.

MART ART . . . HANK STALLWORTH'S unique concept of a "loose" car drawing satisfies demanding engineers as well as "arty" art directors. His smart, sophisticated figures personify the trend in today's advertising: a trend that could only be titled "Smart Art." NEELEY ASSO-CIATES INC. Call Bill Neeley, CI 6-3660 45 West 45th St. New York, N. Y.

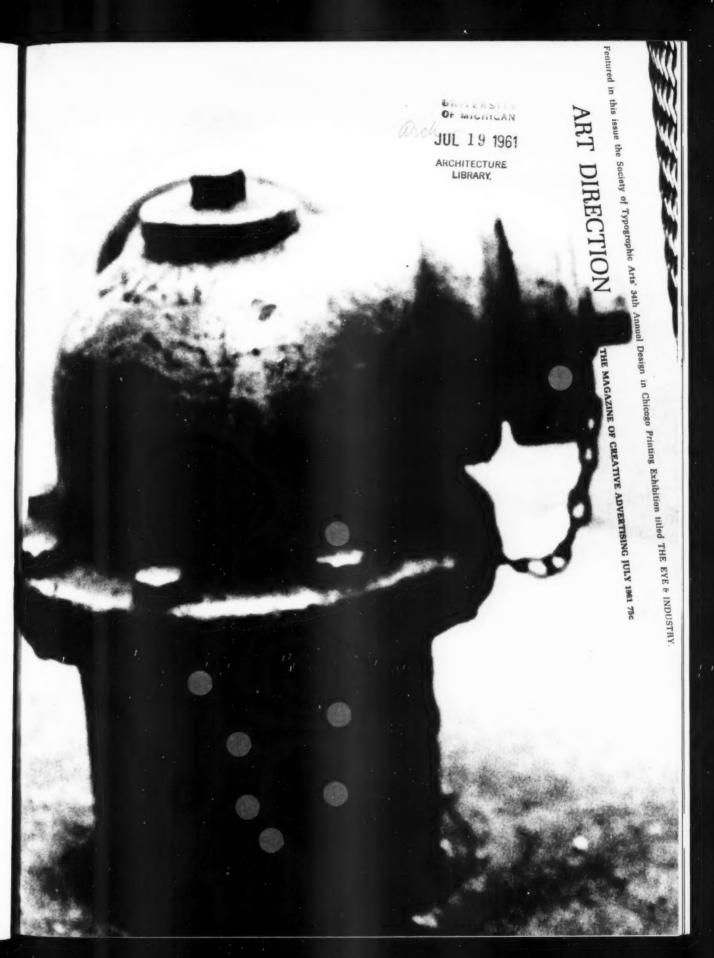
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Advance Showings from Photo-Lettering, Inc.

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THE MAGAZINE OF CREATIVE ADVERTISING . OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECT RS

creativity on paper...

Six major design directions and numerous smaller ones were spotted in the recent study of typographic trends made by the Type Directors Club. 3200 designers were polled by the TDC and 458 responded. One of the major trends cited (confirming what we have long known) is that judicious selection of paper colors and textures can enhance graphic design's esthetic appeal and communication effectiveness. This trend is now bandwagoning as a great many of the respondents to the TDC survey indicated. They are giving more thought to paper selection than ever before.

In recognition of this trend, Art Direction magazine is sponsoring a new, annual exhibition, Creativity On Paper. It will focus attention on designs making paper an active element in establishing a mood or conveying a message.

A call for entries has gone out. Deadline is July 15. The show will be hung in the Fall and reported in the October issue of Art Direction. For entry regulations, write Art Direction, 19 W. 44th St., New York 36, N. Y.

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NOPQRSTUvwxyz12345
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business briefs

studio billings are seasonally up, job market is still down

Firm data for the first quarter shows art studiactivity picking up from a slow January February. The pickup is seasonal, from February rate of 127% to a March rate of 144%. It was still 9 points behind March 1961 but better than all but four month of 1960.

Regionally, the biggest surge was in New Yor and the East. Studios there were averaging 169% of the 1957 base year. Midwes studios reported a 150% rate but return were from only a small group of studio and may not accurately reflect the trend there. A larger return from Southern California showed studios in and around L.A at 111%, off 3 points from their February rate.

Be wary of making regional comparisons. Remember that this data does not show profits, that although all areas are using the same base year, not all had the same billings rate in the base year.

The talent market may be a more sensitive index of a business pickup. As of mid-May almost all personnel agencies in the art field reported heavy lists of job seekers. comparatively light employer requests. It is almost a year that this situation has existed, and while it can switch over night, there are, at this writing, no concrete signs of a growing demand for art personnel.

Perhaps, if the upped billings in March hold up through April and May, hirings will gain too. But this is still a hope.

Economists are pointing to August as the end of the recession. If so, it will be a faster recovery than in the past.

A longer autlook-through 1971-is taken by JWT economist Arno Johnson. In his annual predictions for Ad Age he still is optimistic. Johnson sees a possible gain in living standards by 1971 of 55%. He predicts productive capacity will rise that much in 10 years. To him, the crux of our national economic health is our ability to consume as much as we can produce. Johnson shows that people will have more money, there will be more people, and a greater portion of their earnings will be available for discretion ary spending. This all points to a real job for marketing and advertising, ind cates a decade of growth and activity fo

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letters

no artist, no salary . . . just a great man . . .

Your questionnaire (salary survey) has come to me through a natural wrong impression. I am not an artist but have been an honorary member of the Art Directors Club because of my interest and help in its organization.

I am now 93 years old, have no occupation, no salary, but merely memories. I resigned from my firm, Calkins & Holden, advertising agency, 30 years ago. I enjoy looking through Art Direction and mourn that such engraving, printing, color and other modern improvements were not available in my active years.

Earnest Elmo Calkins New York

hip hip for May . . .

Your May '61 issue is a beaut. Keep it up. After 30 years in this biz your mag is really something.

Frank P. Piliero New York

form before function . . .

An exhibit of the 6th Annual Book Jacket Competition awards is now circulating around the country, and I would like to blow off 5 years of accumulated steam.

Designers and publishers appear to have little regard for the facts that (a) books are customarily shelved vertically, spine out, and (b) people customarily read horizontally.

Of the 52 award winners this year, only 6 have spines that can be read horizontally. The rest are all an exercise in neck-cricking. Last year it was 8 out of 50; the designers are going backward. They are trying to get everybody's attention except the attention of a person who is actively looking for a book under normal conditions.

If it is necessary for design reasons (which it is not) to print the spines in an unreadable plane, why not reserve a couple of inches at the top of the spine for an additional imprint in the customary reading plane?

Please undertake a crusade.

E. Stanley Goldman Plainfield, N. J.

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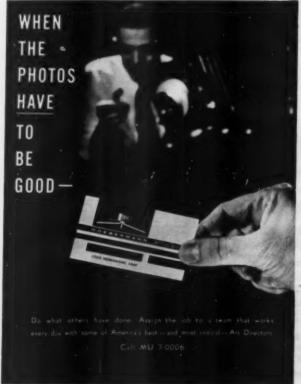
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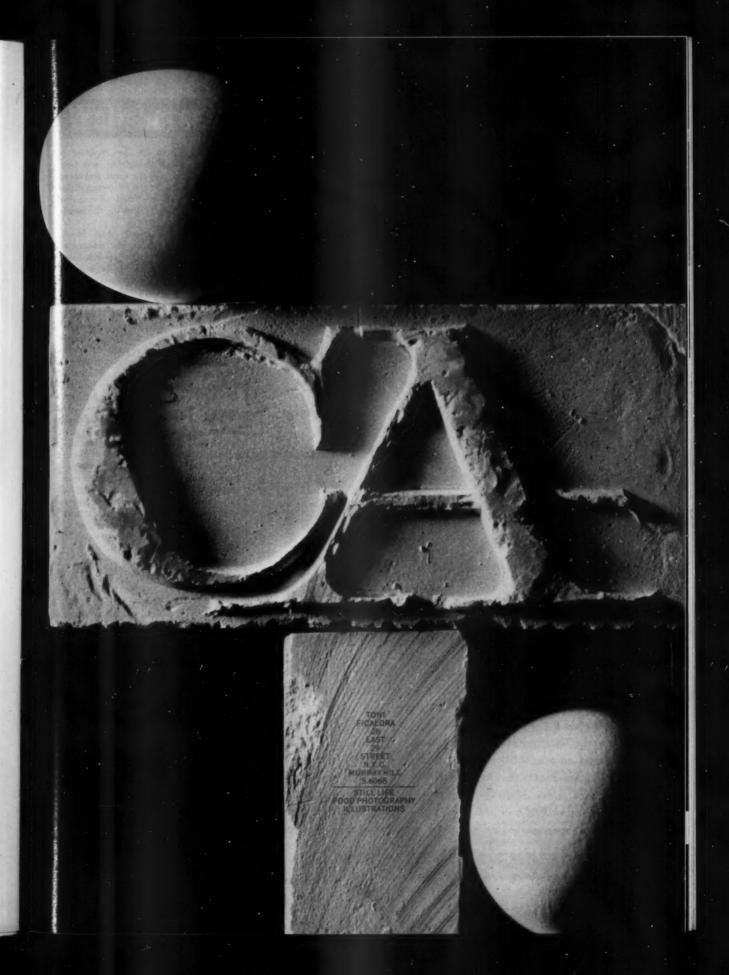








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JEC Report

non-compliance action

As an addenda to the case reported in June, p. 16, a case thought to have been mediated in favor of the artist and therefore closed, we have the following action taken by the JEC as a result of non-compliance by the artist following the mediation panel's findings.

The mediation panel had recommended that the artist be adequately compensated for work done but found unacceptable by the client for a poorly defined reason. This was found agreeable by both complainant (the artist) and the complainer.

Subsequently the JEC was notified by the complainee that he was threatened with a court action by the artist to recover the full amount and requested the JE(to arbitrate the matter in accordance with the Code of Fair Practices. The artist although ethically bound to go into arbitration, refused. As there was a flagrant violation on the part of the artist, both in ignoring the findings of the mediation panel (for which he had originally asked and agreed to follow) and a refusal to arbitrate, (a decision which would certainly do him harm in any subsequent court action) the JEC took the step immediately of notifying its parent organizations of the artist's non-cooperation and unethical practices. This notice (with parties identified) is posted at the Art Directors Club of N. Y., the Artists Guild and The Society of Illustrators. It lists:

Complainant: Complainee: The problem: Men's fashion artist.
Men's fashion agency.
Charge of unethical
practices made by men's
fashion artist against
men's fashion agency:
failure on the part of the
agency to pay artist for
work ordered.

The panel:

2 art directors. 2 illustrators. 1 fashion illustrator.

If you want pocket or wall copies of the code, write the JEC at P. O. Box 179, N. Y. 17, N. Y. Code of Fair Practice, \$.25. Wall Code, \$1.00.

S. B. Valentine, Secretary

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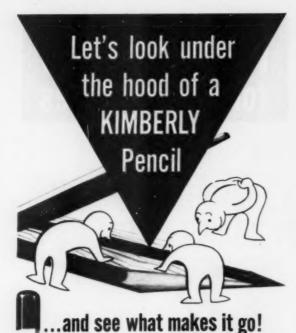




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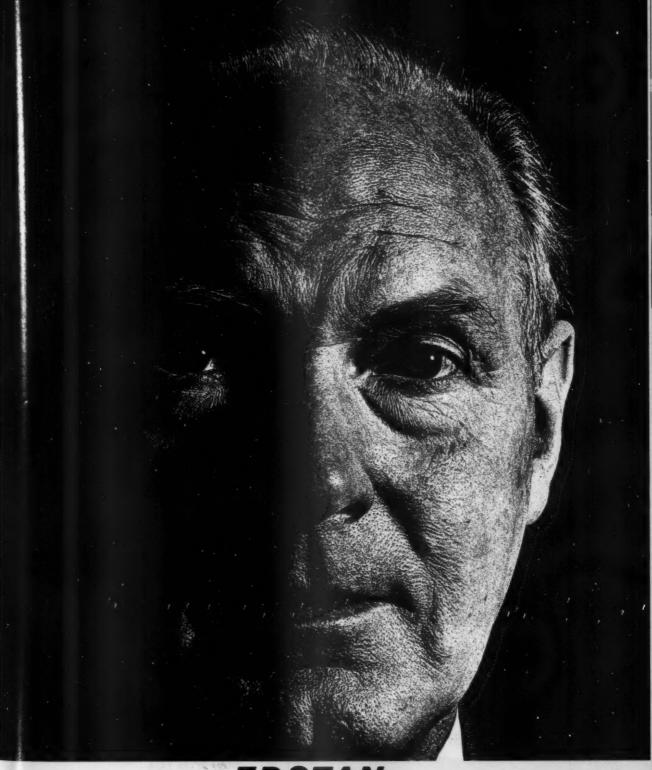




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calendar

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July 15... Deadline, ROP Color competition sponsored by Editor & Publisher, and American Assn. of Newspaper Representatives. De tails from, entries to: Color Awards Committee Room 403, 141 E. 44th St., New York 17 Awards luncheon, Sept. 26, Biltmore, N.Y.

July 15... Deadline, Creativity on Paper, Is annual exhibit sponsored by Art Directic Magazine. Emphasizing DM, packaging, diplays, inserts, covers, designed/produced Jar 1960-June 30, 1961. 50% entry fee per piecattach label noting entrant, credits. \$2 handing fee if accepted.

July 15 . . . Deadline, for Tunisian postag stamp design, commemorating UN Day Oc 24. \$480 prize. Details, Embassy of Tunisi 2408 Massachusetts Ave., N.W., Washington

July 30-Aug. 4 . . . 70th Annual Exposition of Professional Photography, 9th Natl. Industrict Photographic Conference, sponsored by PPA Also, annual conventions and trade shows of PPA of New Jersey and Connecticut PPA. A Statler Hilton hotel, New York.

Through July 31 . . . Prints from the W.P.A. Art Project, Smolin Gallery, 230 E. 80, N. Y.

Aug. 1... Deadline, 1961 Direct Mail Leaders Contest, Direct Mail Advertising Assn. For campaigns used Aug. 1, 1960-July 30, 1961. Awards presentation, Oct. 10-13, DMAA convention, New York. Entry blanks, details, DMAA, 230 Park, New York 17.

Sept. 15-17 . . . Eyes West, 1st Annual Conference of West Coast Artists & Designers. Monterey peninsula, 120 mi. south of San Francisco. Sponsored by AD and Artists Club of San Francisco, University of Calif. Extension, ADLA, other western AD and artists clubs. Details, Dept. of Conferences, Univ. Extension, 2441 Bancroft Way, Berkeley 4, Calif.

October . . . Jacksonville ADC show.

Oct. 1-15 . . . Birmingham's annual.

Nov. 17 . . . Preview, Philadelphia ADC's 26th Annual, Philadelphia Museum College of Art, Broad & Pine Sts. Closes Dec. 30.

Nov. 20 . . . ADCC's 29th Awards Dinner.

Contemporary Aris Center, Cincinnati Art Museum . . . Through Aug. 10: Interior Valley Competition, sponsor, Fleischmann Fdn.

Mead Papers Library of Ideas . . . Through July, Financial Communications exhibit, 230 Park, New York. In Chicago, 20 N. Wacker Dr., New York Type Directors Club exhibit, Typography 61.

Metropolitan Museum of Art... Through Sept. 11, Musical Instruments of 5 Continents; through Aug. 20, Paintings from Private Collections; through the summer, at Costume Institute galleries, 18th & 19th Cent. costumes. Color in Prints, 90 prints, 15th Cent. to contemporary, through summer.

Museum of Modern Art... Through Sept. 12. Futurism, comprehensive survey incl. 125 paintings, etc. Through Aug. 6, Boccioni Drawings & Etchings. Through July 9, Richards Memorial Research Laboratories. Through July 9, Mrs. David M. Levy collection. 13 Polis Painters, July 26-Oct. 1. Through summer America Seen—Between the Wars.

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Recognition has followed response. The series received the Saturday Review Award for Distinguished Public Service Advertising in 1960. The June, 1960, advertisement has been chosen as one of the "Hundred Greatest Advertisements in the Reader's Digest" for 1955-1960. The campaign has been featured in editorial columns in leading newspapers and trade publications.

The series will continue to appear in Reader's Digest and Fortune through 1961. Practical advice about reading is now included in each advertisement. The response to this campaign speaks volumes, we feel, for the vitality and power of the printed word. We are delighted.

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"Send me a man who reads!"

What do you think is the most profitable habit you can develop? Research by International Paper on the reading habits of architects suggests an excellent answer.

A GREAT building is an expression of the artist's entire life, thought and vision. What makes one man's vision reach beyond the horizon? Our research study offers a clue.

We studied the reading habits of 100 Fellows of the American Institute of Architects. A Fellow is an individual acclaimed by the Institute for outstanding work. In a week, this group averaged almost $3\frac{1}{2}$ non-architectural magazines per man.

Then we interviewed 100 members who have not been designated as Fellows. This group read only 2½ general magazines per man. In one month, they spent a total of 477 hours on books. Compare this with 777 hours for the Fellowship winners. The implication is as clear as print:

Men who read more achieve more.

In this country today, there is an unprecedented demand for information. Publications that meet this demand with editorial vitality and integrity are enjoying record-breaking circulation growth.

Every year, over three billion magazines are delivered to stores, newsstands and homes. They cover every conceivable subject-with impact.

Turn the pages of any good general magazine. Bold headlines rivet your attention to a peace conference, an earthquake, a discovery in medicine. Brilliant color photographs illumine a young lady's first dance, a child's first step—or the implacable stride of oxen pulling a plow.

Do you start a book-and then lose interest?

Friends may recommend a book, but this does not mean that you will enjoy reading it. Here are two ways to find books that suit your taste:

One: Show your librarian a list of books you enjoyed reading. She will find other books you'll like.

Two: Read every book review in every

magazine and newspaper you can lay your hands on. Eventually, you will know which reviewers have something to say to you, in particular.

Free Reprints. Write Box 10, Education Department, International Paper, 220 East 42nd Street, N. Y. 17, N. Y., for free reprints of this advertisement.

€ International Paper Company 1961



INTERNATIONAL PAPER

Manufacturers of papers for magazines, books, newspapers - papers for home and office use - converting papers papers and paperboards for packaging - labels - folding cartons - milk containers - shipping containers - multiwall
bags - grocery and specialty bags and sacks - pulps for industry - lumber, plywood and other building materials



VERMILION

...and YELLOW, MEDIUM GREEN, LIGHT TURQUOISE BLUE, LIGHT match the other AAAA COLORS.

Fast drying • Non-streaking Always fresh and ready-to-use

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Ar: Direct

34" x 4" Tube . . . 45¢ each. Designers sets 26-7, 26-13, 26-26 at your Artists' Material Dealer.



460 West 34th Street, N. Y. 1, N. Y.



Albert Dorne

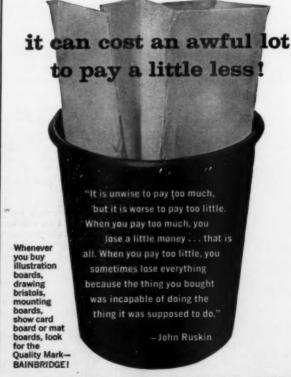
Norma

Jon 1

The best advice you can give a young artist

You can help promising young members of your art staff advance their development several years—make them more valuable to you almost at once—simply by suggesting they mail the coupon below. In fact, more than one out of five Famous Artists Schools students were working artists before they enrolled—many of them recommended to us by leading art executives. Why not suggest, today, to one of your talented hopefuls that he send for the free information offered below?

| n Rockwell Whitcomb n Dohanos Von Schmidt er Helck Ludekens Parker n Stolil | FAMOUS ARTISTS SCHOOLS Studio 5434 Westport, Conn |
|---|---|
| | Send me, without obligation, information about the courses you offer. |
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CHARLES T. BAINBRIDGE'S SONS

12 Cumberland Street

Brooklyn 5, New York



Cover designer Bud Blake

Hayward R. Blake, a graduate of the Cambridge School of Design, has been with Container Corporation of America, Raymond Loewy Associates, and Sears, Roebuck & Co. Most recently Manager of Graphic Design at Ekco-Alcoa Containers Inc. and now retained as a consultant, Bud has opened his own design office in Chicago.

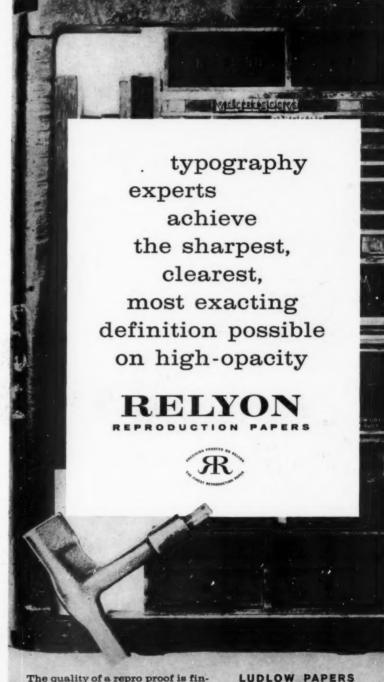
Bud was last year's STA President and is currently a director. His thoughts on package design were published recently in Alcoa's Design Forecast 2.

what's new

scrap, the New York Sunday Supplement, is a newspaper on the arts, for the avant garde, published twice monthly by Sidney Geist, former Art Students League of N. Y. student and sculptor, and Anita Ventura, formerly of the magazine Arts. 6 issues for \$1, from Box 163, Bowling Green Station, New York 4.

compact diazo exposure unit makes quick copies of drawings, etc. The new semidry diazo unit handles translucent copy up to 42" wide by any length, using either Ozalid dry or Ozafax semidry diazo paper, at speeds up to 36" per min. Details on Ozafax Model 42 Exposure Unit and the Ozafax Square Development Tube, from Ozalid Div., General Aniline & Film Corp., 513 Corliss Lane, Johnson City, N. Y.

REDESIGNED PROJECTOR VIEWER: M. P. Goodkin Co.'s new Model 5B Viewer is now set at an angle to the worker, allowing him to sit in comfortable working position facing unit's focal plate drawing board. Enlargement-reduction range has been increased to 5x-½x, and the 14" x 16" viewing and 22½ x 21¾" working areas are larger than on predecessor model. Full information from M. P. Goodkin Co., Dept. 85P, 112 Arlington St., Newark, N. J.



The quality of a repro proof is finest on high-opacity Relyon, the reproduction paper that always delivers the clean, exacting, flaw-less definition you require. Ask for it.

IF YOU WOULD LIKE SOME TEST SAMPLES FOR YOUR TYPOGRAPHER, WRITE DEPT. AD71 . . . LUDLOW PAPERS Ware, Massachusetts

A Division of Ludiow Corporation



Understatement is still another way



A VARIATION BY THE KODAK EKTACOLOR SYSTEM

in which photography
effectively tells an advertiser's story

EASTMAN KODAK COMPANY, Rochester 4, N. Y.





RAPHIC DIRECTIONS INC./THREE EIGHTY PIVE MADISON AVE./NEW YORK 17, N. Y./PLAZA 2-8787

production bulletin

redesigned Business Week
an example of
typographic finesse

One of the most meticulous magazine redesignious in recent years made its debut with the May 6 Business Week. BW called in designer Bradbury Thompson, wanted to retain BW's basic approach and old friends, upgrade readability and layout flexibility. This is an old publication and package redesign problem, keep the old but make it new. It rarely comes off as well as it has with BW. To really know what's been accomplished, you have to go through a before-and-after run through page by page. Typical before and after spreads are shown elsewhere in this magazine, highlights of the changes follow:

 headlines take more space, may run up to 72 point sizes.

 cross gutter heads are replaced by verticals that pull the eye into the text.

• text of 9/10 Electra has been replaced by 10/10 Caledonia, text will generally run 10% less, writing will be tighter.

 the famous business barometer is off the cover and the cover picture is now perfectly square.

• main heads are in Record Gothic Bold.

• sub-heads are in News Gothic Bold.

• all heads are flush left.

 caps in heads will be for first letter of first word or of proper names only, instead of for first letter of each word.

 decks are stylized and flush left, ragged right.

 leading is uniform, thin space bands are used.

 the drop-in box of type on the cover picture has been eliminated.

a new BW insignia has been designed and cast on Ludlow and Linotype mats.

• as an example of how every detail is precise and standardized: 18 pt. heads take 5 points word spacing, 24 pt. heads take 6 points word spacing, etc.

 a manual of typography was developed by Mr. Thompson for the editors and mechanical personnel. It not only details all specifications, but gives character counts for all heading and text situations.

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USE
CRESCENT . .

ILLUSTRATION BOARD
CHARCOAL BOARD
BRISTOL BOARD
T.V. BOARD
COLORED DRAWING BOARD
WATER COLOR BOARD
MAT BOARD

see your Crescent quality dealer . .



1240 N. Homan Ave./Chicago 51, III

In a memo to advertisers ad director Jim Randolph puts BW's thinking on its redesign in the words of Alexander Pope:

"In words, as in fashions, the same rule will hold,

Alike fantastic if too new or too old: Be not the first by whom the new are tried,

Nor yet the last to lay the old aside."

Pre-cut illustration board, pre-cut flaps and pre-cut mots that match each other are now available through dealers from National Card, Mat and Board Co., Chicago. This, a flapping system for commercial artists, is named Flip-Flop-Flap. To use this system, the artist simply removes a strip of pressure-sensitive tape from the pre-cut flap, attaches it to the pre-cut illustration board and folds the flap over the board. The entire procedure averages one-half (½) minute. Thus Flip-Flop-Flap eliminates all cutting, measuring, gluing and trimming.

The pre-cut flaps are made of excellent quality cover stock and scored for easy flapping over the illustration board. They are initially available in blue, gray and ecru.

The pre-cut illustration board used is the well known Hi-Art brand and is precision cut to match the flap size. Available now are three standard sizes: 12" x 15", 15" x 22", and 20" x 30". There are two thicknesses available in each board size and three different surfaces in each thickness.

The matching pre-cut mats are also cut to conform to the flap size. They are available in colors matching the flap, as well as white.

The system also includes envelopes which match the colors of the flaps. They are made from the same cover stock as the flaps. These envelopes are used for carrying, mailing or filing layouts and finish artwork. They are of generous size to easily accommodate several layouts, artwork, copy, etc.

The Flip-Flop-Flap system is now available through art material dealers handling the Hi-Art line. For details, literature and free samples write National Card, Mat and Board Co., 4318 W. Carroll Ave., Chicago 24.

Civil War swipes, premiums: With several years of war still to be refought, ADs, AMs, SPMs, etc. will be hunting for new ways to be 100 years old for quite a while. New source of swipes is the kit of six newspapers (3 Northern and 3 Southern) you can find in stationery departments

(continued on page 97)



Today, Hermann Zapf's PALATINO, as well as its complementary designs, the MICHELANGELO and the SISTINA, need neither introduction nor further praise. This was not so in 1956 when we introduced it, or early in 1957 when we set in Palatino the first major printed piece to be produced in the United States. We were then convinced (and time has borne us out) that soon it would be acclaimed and accepted as another classic face with a broad scope of adaptability. Acting on our opinion, we stocked the full range of sizes. To establish its usefulness at once, we imported the linotype matrixes in addition. Previously, we had suggested changes in certain letter forms to make them more acceptable to the American habitude. These were successfully executed. We may not always be first, but will continue to search for and bring you the best that designers and foundries here and abroad have to offer.

Above is shown the cover of a complete size showing of the Palatino family which we have prepared. Ask for it!

HUXLEY HOUSE · LTD

216 East 45th Street, New York 17, N.Y. TELEPHONE: MURRAY HILL 7-1050



LINOTYPE ORIGINAL

There is no other v like this v because there is no other typeface like Fairfield Medium. Designed by Rudolph Ruzicka specifically for Linotype composition, Fairfield Medium is available only from Mergenthaler. Fairfield Medium appears familiar because the combination of Ruzicka's elegance and Linotype operating economy has made it an American classic. For a specimen write the Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn.

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abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890 fiflffffifl 1234567890

AD NEWS



A furniture ad Brilliant color (yellow, red and deep brown) and design of main illustration makes the point—storage plus beauty—for Herman Miller storage wall furniture. Product photo in wood tones of yellow, red, brown. All ads in this consumer series have one striking photograph, one line of copy, product photo tied to a simple sig line.

Credits: AD Irving Harper, George Nelson & Co. Photographer Art Kane. Copywriter Mary Wells, freelancer. Type, News Goth. B., Composing Room.

Puck announces 2nd Ad/Utopia contest

Second annual Ad/Utopia of Puck—The Comic Weekly, offering \$25,000 in prizes, opened May 16 and closes July 7. It is aimed at ad agency creative teams (artists and writers), who are invited to submit continuity, comic display or regular display ads for newspapers' comic sections. Prizes include '61 Dodge and Plymouth station wagons, Valiant and Lancer

sedans, Philco tv-stereo combinations or portable stereos, and phonographs.

Judges are John Orr Young, Walter O'Meara and Albert Dorne. Winners will be notified on Aug. 8. For contest brochure, write Puck Promotion Dept., 575 Lexington Ave., New York 22, or phone MU 8-2800. Entries to Ad/Utopia, Box 143, New York 46.



ASMP elects The 1961-62 officers of the American Society of Magazine Photogra-

phers are led by president Geraci, president of Stereo Atlas of Dermatology, producers of visual aids for medical education. Geraci is the designer and patenter of Stereobar, a photographic device which makes possible close-up stereo color slides with a single lens camera. He has edited ASMP's Picture annual, holds a BS in chemical engineering from Newark college, has served on ASMP's board of governors for 3 years and has been the national exhibition

chairman for 4 years. He holds photography and visual medical education awards.

ASMP's board of governors also includes first vp Charles E. Rotkin, past president; second vp Ben Rose; secretary Garry Winogrand; alternate secretary Art Kane; treasurer Arthur Leipzig; alternate treasurer Jay Maisel. Trustees, who are also governors, include David Linton, a past president; John Rawlings; Lou Jacobs, Jr.; Morris Gordon, 1960-61 ASMP president and chairman of the society's education committee.

The society's annual Memorial awards have been voted to Irving Penn, for outstanding photography; the John Simon Guggenheim foundation, for contributions to the general advancement of photography; and to the Japanese camera industry, for technical achievement. Penn won the award for his book, Moments Preserved. The Guggenheim foundation, Mrs. Simon Guggenheim, president, was cited for grants to serious photographic projects.

This year the ASMP created an honor roll "as a continual reminder . . . (of) the great and lasting contributions made to photography." First name to be placed on the honor roll was that of Man Ray, who has been living in Paris. Ray's innovations over the years have included solarizations, photograms (originally called Ray-o-grams), and "the use of photography as conceived of today."

Cartoonists elect,

New officers of the National Cartoonists Society for 1961-62 are president Bill Holman, first vp Dik Browne, second vp Dick Ericson, treasurer Al Smith, secretary Jerry Robinson, and general membership representative Gill Fox.

Prizes awarded at the 15th annual awards dinner were: the Reuben statuette, presented to outstanding cartoonist of 1960, Ronald Searle, England; best advertising and illustration cartoonist,

Noel Sickles; best in animation, Hanna & Barbera, for The Flintstones; comic book, Bob Oksner; humor strip, Dik Browne, for Hi Lois; magazine gag, Vahan Shirvanian; editorial, Herblock, Washington Post; sports, Willard Mullin, World Telegram-Sun; story strip, Leonard Starr, for On Stage; syndicated panel, Jimmy Hatlo, for They'll Do It Every Time.



Dixieland theme for snack bar film er for Dr. Pepper Co., Dallas, combines animated and live action 35mm film with original Dixieland music themes. Film promotes sale of snack bar items as well as the advertiser's soft drink.

Credits: Producer Keitz & Herndon, Dallas; AD R. K. Keitz, animator Bill Rogers, handletterer Bill Bracken, cameraman Mario Noviello.

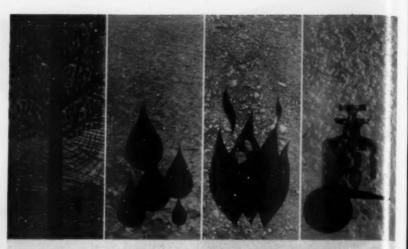
Type Directors Club studies typographic trends

A U.S.-Canadian survey conducted by the TDC of New York revealed 6 major directions in typographic design, and growing importance of certain typefaces, lessening use of others.

The 6 design trends: greater use of colored inks for type; wider use of typographic elements as part of or as the complete illustration; more white space; more reliance on sheer type size for impact; greater use of expressive paper (textured, colored); more large graphic symbols.

Comments from respondents included these 6 most frequently noted themes preferred and likely to be used frequently this year: simplicity of layout; more white space; greater concern with legibility; more integration of elements; greater use of type as a design element; emphasis on design deriving from the problem, rather than trend-thinking.

Leaders among types being used more



CHAPTER FOUR:PROGRESS ON THE POTOMAC

Wood, water, are important to paper making. The 4 color cover design for No. 4 in Progress on the Potomac, institutional booklets for Westvaco, has 4 panels of color art symbolizing the 4 subjects explored in

the booklet. Backgrounds of the 4 panels are screened down photographs of cross section of tree, body of water, carload of coal, salt. Artwork overlays are, from left, brown, green and blue tree of Color-Aid papers, blue and green water drops of Bourges paper, red, yellow and purple flames of Bourges paper, green, yellow and orange lab equipment.

Credits: Monogram Art Studio. Designer William Schommer. Illustrator Lowren West. Photographer Robert Saffir. Art production, Joseph Alcock. Writers Dudley Lufkin, and Harold von der Osten, advertising and SPM, WV fine paper div. Four color process lithography, Edward Stern & Co., Philadelphia. Stock, Westvaco 100# Sterling Offset Enamel. Cover type, Fortune Extra Bold, News Goth. Ext. Cond.

than formerly: Clarendons, Grotesks, News Gothic, Standards and Venus. A great many respondents reported they were using Bodonis and Futuras less, but at the same time many designers said they were using it more.

Limited copies of a complete 8-pp. report of the survey, as well as an illustrated 4-pp. report of a comparative study of ads in Life, McCall's, New Yorker and SEP, are available free from Type Directors Club, Box 1607, Grand Central Station, New York 17.

Henry Wolf to "Show," Marvin Israel to HB

New AD of Harper's Bazaar is Marvin Israel, who has been a freelance designer, AD for Atlantic Records, AD of Seventeen, teacher of color and illustration at Parsons. He studied at Syracuse and Yale universities. Henry Wolf left HB to AD Huntington Hartford's new magazine of the performing arts, Show, which debuts

this fall, from 140 E. 57 St. Wolf will also freelance from his studio, 3 E. 9th St., GR 3-1992.



Making the point

To introduce Lanolin Plus' new
product Color Plus, a fingernail enamel and strengthener, 2-color ads feature

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red artwork in postery layout illustrating conditions the product is said to treat. Credits: AD Dominick Arbusto, Daniel & Charles. Copywriter Muriel Hill. Art, Hy Radin Associates. Product photo, Dave Vine. Type, Franklin Goth. Ext. cond. head, Standard Light body, Rapid Typographers.



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Multiple exposure photography has been increasingly used to lend tv-like action to print. This dramatic color shot (brilliant car colors against black background, with movement of white-roofed car) for US Steel's corporate campaign. This ad emphasizes bumpers of steel ("for bumpable bumpers"). Picture is multiple exposure night shot with incandescent light, 4x5 Ektachrome. Made in Miami from roof of 5 story hotel, overlooking parking lot.

Credits: AD Paul Wylie, BBDO Pittsburgh. Photographer Harold Corsini. Copywriter Peerce Platt. Standard & News Goth. type, Davis & Warde.



Cover girl look exploited for Noxzema make-up and dresses by David Crystal. This is first spread of 4-pp. color ad, second spread of which has close-ups of the models and message for Noxzema. Following ads in the series are 1-pagers for Noxzema, with testimonials by top models and reproductions of their magazine covers.

Credits: AD Art Weithas, SSCB. Photographer Richard Avedon. Copywriter Hermine Leuders. Type director Egon Merker. Handlettered head, M. M. Davison. Type, Futura and Bodoni Book Ital., Kurt H. Volk Typography.



Wonder of childhood sets mood of this b/w spread in Shell Research's corporate campaign. The series uses color and b/w photography built on theme of typical children's questions. Copy ties to photo theme, then to research's search for answers to adult whys. This photo and another in the series—a color shot of boy holding dead bird—are included in the Fine Arts in Photography III show. Credits: AD Clyde Baird, K&E. Photographer Art Kane. Copywriters Howard Wilson and Fred Flanagan. Type, head, Bauer Bod., body. Times News Rom., Progressive Typographers. Plate, Wilbar Engraving.

(continued on page 39)























WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

1) Scale makes exciting page

Editorial color photograph of brilliant textured lips and out of focus cigaret is one in portfolio illustrating Alexander Liberman's article on "Beauty in our time." Copy line reads, "... this open, naked courage to be oneself."

Credits: AD Alexander Liberman, Vogue. Photographer Irving Penn. Art

editor Priscella Peck.

2) A long way from cheesecake

Illustration, both art and photography, in Esquire has come a long way in recent years from the Petty calendar girls and slick cheesecake photos. This page, typical of current vigorous and original illustration, opens a section on the writer, Friedrich Duerrenmatt, and conveys mystery, eerieness and danger typical of his work. Artist did a black line drawing, photographed it, then put the film over various fabrics, old postcards, etc. for effects of colors, patterns and textures.

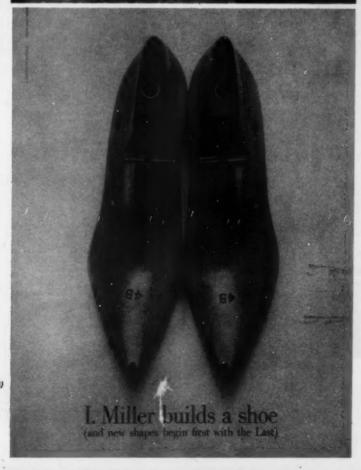
Credits: AD Bob Benton. Artist Milton Glaser, Push Pin Studios. Title was made of letters from an old German type book. Other type, News B., Weltz Ad Service.

3) Simple statement

in illustration and copy gives directness and drama to point, I. Miller as style leader has variety of quality shoes.

Credits: AD/designer Hal Davis, Jane Trahey Associates. Photographer Jerrold Schatzberg. Copywriters Jane Trahey and Frankie Cadwell. Type, Bodoni Book, Franklin Typographers.





3)

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Karl Finn, Cast president describer, Pa age Itesias Countil

2 Georg Olden to group art su pervisor, hRDO

31 Garrett Orr. Eastern Alv. Outdoor Advertising, Inc.

... Robert DeLay , resident, Inc. of Vail Advertising Assn.

: Peter Paiazzo. Farmerly adecretising & visual director of Henri Bendel.

Leonard Rubustein, ep in harge of graphs, Clinton E. sank, Inc.

John Jamison, AD, J. M.

S) Gabryel de Million-Czarncki, AD Special Projects, Insign Labs., Container Corporation of America

9) Lester Rondell, vice president, executive AD, Grey.

to s Onofrio Paçtone, vice president, head AD.



The look flating sp.

up, up everynohere in Paris,
from hom to hair, frilling your
eyes, thrilling your lips, dramatizing your complexion until everything
about you is caught up in the excitement! Who but Coty—who but Coty!

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4) On the outside, looking in

That's where the poster viewers arelooking in at tavern window watching a couple enjoy their beer. Photograph (I shot of neon sign and couple in tavern atmosphere) gives a warm inviting soft sell to a strong sell board.

sell to a strong sell board.

Credits: AD Arthar Hawkins III,
McCann-Marschalk. Photographer Horn/
Griner. Copywriter on the account, Dana
Blackmar. Models Norman Griner and
Pat Hughes.

5) Make-up's the thing

Rare example of typography used to great visual advantage without sacrificing readability. Type for this newspaper ad, 1700 lines, is used to complete woman's head, and for color contrast—features are gray, type is black, sig heavy black.

Credits: AD/designer John Hoernle, BBDO. Artist Joe Eula. Copywriter Roberta Bowen. Type, Torino Ital., Ad Agencies. Plate, Walker Engraving.

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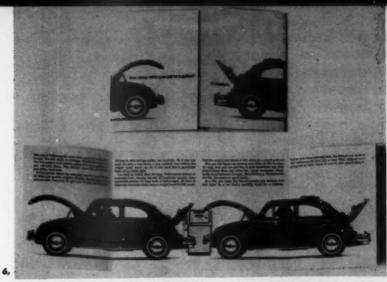
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4, 7, 8) Actionable direct mail

Teaser folders for Volkswagen involve audience action to complete action-a flap must be opened, a die cut pulled up, etc. All are in full color. Photos for vertical folder were shot in midtown Manhattan, with camera extended over a roof parapet, and on a specially built mount that enabled camera to point straight down at sidewalk. Photographer on rooftop phoned assistants on the street. The 4 American cars pictured on folder cover were rented, parked along curb to fit layout. Then the VW was parked in place, other cars removed, and moving taxi at top of inside page appeared as specified by AD.

Credits: AD Murray Jacobs, DDB. Photographer Murray Duitz, ARPS. Copywriter Bob Levinson. Type director Klaus Schmidt. Type, News Goth. with Bold, Typographic Craftsmen. Letterpress printed by Arrow Press. Stock, Warren's 10 pt. White Lustro Gloss Cover.

9) Distinctive technique

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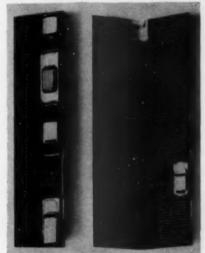
ernle,

Rob

Agen-

for 4-color series of steel ads aimed at business management compels attention, makes for attractive layout, has broad enough appeal in both illustration and copy to run in all media. The illustration was originally a straight color shot on 120 film, with impressionistic effect achieved by the photographer, chemically and mechanically, on transparency blowup. This ad is first in campaign which will use this technique throughout.

Credits: ADs Robert W. Stone and Howard Bertkau, J. M. Mathes. Photographer Paul Weller. Copywriter Richard B. Edwards. The 2 lines of outline letters handlettered by Charlie Brackett Inc. Display type, Cheltenham B., Kurt H. Volk Typography. Plate, Horan Engraving.







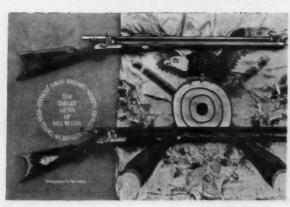
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10) Ancient Mexican motif

of running figures is a repeat pattern on all 6 panels of this hexagonal pack for Chokalu chocolate liqueur. But in closeup, when the box is rotated in the hand, one of the figures turns out to be a girl and the illusion is that 5 men are chasing her. The carton has an automatic bottom with snapin rosette top for easy packing. The 1961 Folding Paper Box competitio awarded this a merit prize for merchan dising.

Credits: AD Sheldon Marks, Marks Rifkin Advertising, Beverly Hills. D. signer Tony Yazzetta. Artist Peterfiel Turpin. Three colors; letterpress; .025 Clay Coated News back; Consolidate !

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Paper Box Co.

11) Business Week's new look

Better readability, maximum flexibility of layout and better story display along with typrographic unity were sought in redesign which broke with the May 6 issue, Designer Bradbury Thompson worked with the BW team. Before and after pix shows horizontal head jumping gutter replaced by vertical head that pulls reader into the lead. New layout has more white space, larger type (10 point Caledonia instead of 9 point Electra), flush left heads. More details of the typographic changes are noted in the Production Bulletin section.

12) Bullseye heading

The American Gun, new hardbound magazine, makes a target of its title for "The Target Guns of Bill Ruger," balances title against target illustration on facing page. Type is white on red background. Credits: AD Norman Snyder. Photog-

rapher Sid Latham.

13) Startling visual

Unusual color design achieves the widest departure from conventional institutonal advertising. Westinghouse ad is one in the "Things We Know About Tomorrow" series, and tells of the company's device that "sees" infrared and ultraviolet light. Illustration is overprinted in dark blue on black background. Purples and blues used in text heighten midnight effect. White type for leadin.

Credits: AD George Petrelis, KMG Pittsburgh. Designer/artist John Hoernie, (then with KMG, now with BBDO New York). Copywriter Gene Hunt. Type, Helyetia, Amsterdam-Continental.





(4) Design for wood luminater

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Black, orange and white ad for Bellwood Co., manufacturer of prefinished panels, doors, etc., emphasizes new trademark, auggests lamination strata.

Credits: AD Ed Smith, Advertising Designers, Los Angeles. Designer/artist loe Weston.

15) TV with type and stills

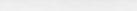
Fresh little surprises in N. Y. Telephone Yellow Pages commercials involve various typefaces and handlettering placed with stills to compose almost-posters with clever "action" gimmicks paced rhythmically. For instance: a baseball hit by an exclamation point, golf ball placed on letter T, quotation marks with beginning of voice, etc. The commercials are sports oriented because they appear on sports programs, but other subjects are worked in, to indicate Yellow Pages' subject variety.

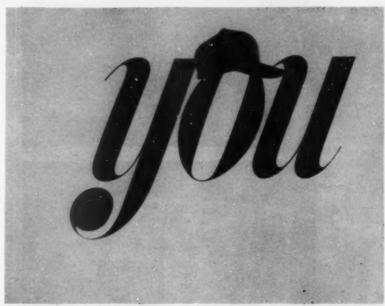
Credits: Concept/AD Lawrence Berger, BBDO. Copywriter Hal Algyer. Producer Elektra Film Productions; director/designer Jack Goodford, animator Jack Schnerk, animation cameraman Herb Hughes. Stills, Arnold Rosenberg. "You" handlettered by M&M Studios. Music, Don Elliott.

16, 17) Symbolizing ad classifications

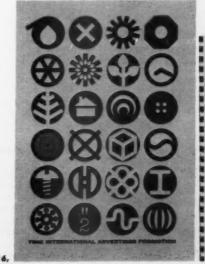
Cover of 8½x11 Time International promotion piece mailed to advertisers projects in general terms (no specific identifications) company images that could be found among the advertisers. Strong and simple trademarks are printed in dark blue, type line in ochre, on black cover stock. Motifs, in dark blue on white, appear throughout the text (black type).

Credits: Designer Arnold Shaw Design Associates. Stocks, Strathmore Double Thick Cover black and Mohawk 65 lb. Superfine. Cover was silk screened by Larstan Processing, text offset by Futura Litho. Spiralbound by Sloves. Cover type, Franklin Goth. Ext. Cond., Text, Standard Med. and Futura Demibold, Huxley House and Atlantic.





















18) Type design for box

B/w of type and white corrugated stock is brightened by red handle. Carton for Macy's electric toaster. This was in the recent NYADC show.

Credits: Creative director Morris Rosenblum. ADs Randolph D'Amico and Aristedes Kambanis. Stencil typeface. Associated Typographers.

19) Flexible display series

Point of purchase display for Japan Air Lines is composed of 8 14x14 cards silk screened on both sides, black, yellow green, blue-gray, and laminated to corru gated board. Cards are used singly or in combination, with connecting wires that fit into corrugations of the board, to form various displays with the 16 faces.

Credits: AD Jerry Huff, Botsford, Con stantine & Gardner, San Francisco. De signer/artist Reg Jones. Baskerville type typographer Charles Falk. Printer A Geiseke, Advertising Displays & Associ ates. The display's wiring system is pat ented by Ad Displays.

20) Upgraded bakery pack

Arnold cookies had been packed in paper bags. Now carton design includes full color photograph of product, novel peaked construction with handle. The packs won a first award in merchandising and a merit award for lithography in 1961 Folding Carton competition. Foreground pack is a double container.

Credits: Designer Fred Truchsess also did the logo, brick oven trademark, and little baker character. Photographer Herbert Lobel. Dye transfer, Authenticolor. Front panel lettering, Mal O'Hara, Harry Watts Studio. Display type on the side, Venus B. Ext., and News Goth. Cond. Cartons, Lord Baltimore Press; 4 colors and varnish; International Paper, Experimental.

21) Getting away from it all

Vigorous painting of a mountain scene, printed in 4 colors, makes the cover for Sacramento Municipal Utility District's annual report. Artist was given sole responsibility, chose this way out of usual prosaic theme of utility installations.

Credits: AD/designer/artist Edward Diffenderfer, Logan & Carey, San Francisco.

22) Italian product for Americans

Packaging for Ferrara's Amarettini, Torrone and Fourrés candies was redesigned to appeal to Americans, while retaining Italian graphic flavor. The Ferrara symbol is now a chef with Italian flag colors. Products are shown in either showthrough allowed by diecuts, or realistic illustrations.

Credits: Designer Harry & Marion Zelenko. Type, Futura Black. Printer Risotti Folding Box Co.

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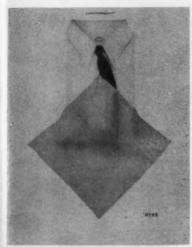
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(continued from page 31)





Slow curve approach with sharp angles for Eagle Shirt-makers has a

what-is-it buttoned to shirt that's practically hidden—except for noticeable label. Page has to be flipped for explanation. The what-is-it is a sample of shirting including pocket and buttonhole. Client offers to send the sample, asks for suggestions for wearability. If the deceptively simple, sophisticatedly good natured tone of this ad is reminiscent of the Irish Whiskey ads, there's a good reason—same agency, Weiner & Gossage, San Francisco. Eagle exec vp S. Miller Harris reports

8700+ requests 8 weeks ago, and over 100 pieces of mail per day since. New Yorker reports the ad drew biggest response (by 500%) of any single insertion.

Credits: Basic idea, writer Howard Gossage. Shirt-nap-kerchief idea, Georgina Williscroft (now Revlon ad mgr.) Layout, design, typography, by Marget Larsen (who also designed the label) and W&G's AD George Dippel and creative director Robert B. Freeman. Finished art of borders and paragraph markers, Dan Romano. Photographer Skelton Studios. Type, Times Rom., Johnck & Seeger. Engraver Walker Engraving. PM Janet Livingstone, W&G.



Presence in small space B/w l column ads for consumer magazine have photo strips of human interest action. For Durene Mercerized cotton, here noted for use in children's knitwear.

Credits: AD Dave Deutsch, McCann-Erickson. Photographer Alex Nesbitt. Copywriter Marian McParland. Copy set by Photo-Lettering Inc.



Shock treatment in b/w photograph and copy for Better Vision Institute. Reflection of the lady's husband is shown in her pupil.

Credits: AD Robert Dolobowsky, DCSS. Photographer Art Kane. Models Tamara Nyman and Lane Watson. Copywriters Denise James and Robert Oksner. Type, Times Rom., The Composing Room.



The Latin look for Roman stripes. Fashion ad page (4 color) has interest of illustration reinforced by copy and type. First block, black, in Latin, is in Times Rom. Second block, in blue, in English, in Lightline Goth.

Credits: AD Sam Scali, Papert, Koenig, Lois. Photographer Carl Fischer. Copywriter Julian Koenig. Typography, The Composing Room.





Milwaukee's 8th

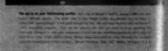


Best-of-show award was won by Mathisson and Associates, Inc. for their general trade periodical ad. C. A. Mathisson was the AD, Frank H. Bercker the studio. Three Schlitz displays (one shown here) won merit awards as did a display for Miller Brewing Co.

Show judges were Wilbur Meese, AD, Merchandising Design, Eli Lilly Co.; Walter Grant, President of Grant-Jacoby Studios in Chicago; John McComb, Vice President, EWRR.

Suren Ermoyan, Executive AD of BBDO, New York, addressed the awards banquet. The exhibit was displayed at the Layton School of Art.





4)







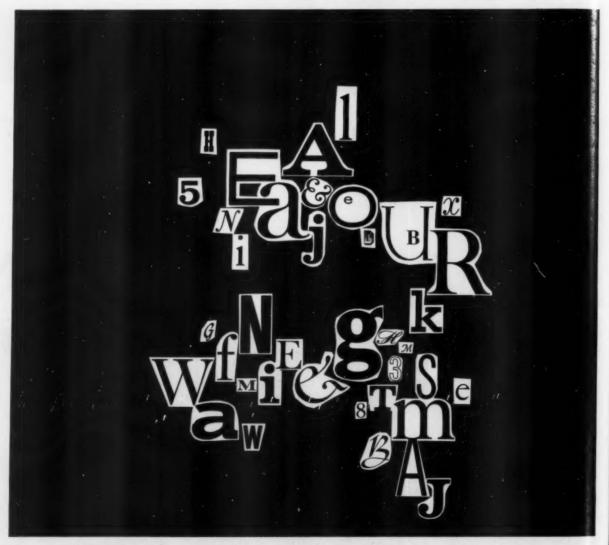
- 1) AD: C. A. Mathisson Art: Frank H. Bercker Studios Advertiser, agency: Mathisson & Associates
- AD: E. Olstrom
 Art: Advertising Art Studios Inc.
 Advertiser: Schlitz Brewing Co.
 Printer: Moebius Printing Co.
- AD: Merle Banks (Lakeside Plastics)
 Agency: Mathisson & Associates
 Advertiser: Miller Brewing Co.
- 4) AD: Don Frank
 Art: Bob Lawrence
 Agency: Creative Group Inc.
 Advertiser: Gibson Refrigerator Div.
- 5) AD, art: Allen P. Zoellick Agency: Hoffman, York, Paulson & Gerlach Advertiser: Besser Co.
- 6) AD, art: Cecil Nelson Jr. Advertiser: Geo. Watts & Son Inc.
- 7) AD: C. A. Mathisson
 Photo: W. Sheffer (Frank H. Bercker Studios)
 Agency: Mathisson & Associates
 Advertiser: Miller Brewing Co.
- 8) AD, art: Noel Spangler Advertiser: Wonderest
- 9) AD: Dick Wolter Art: Hudson-Wolter & Assoc. Inc. Advertiser: Kimberly-Clark Corp.
- 10) AD: KVPD Art Dept, Photo: Tom Ferderbar Advertiser A. O. Smith Corp.





10)

typography is a language



Typography is more than exact letter symbols; it is a language in itself, speaking in the unmistakable overtones that convey meanings far beyond the printed words.

MONSEN

typographers, inc.

CHICAGO: 22 EAST ILLINOIS STREET

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THE SOCIETY OF TYPOGRAPHIC ARTS 34TH ANNUAL DESIGN IN

CHICAGO PRINTING EXHIBITION TITLED THE EYE & INDUSTRY

in ds.

The role of printed communications in our society is truly an overwhelming one. The responsibility of the communicator has never been greater. In an age where our position in the world is constantly being challenged and attacked, the role of the printed word and picture deserves closer attention. Those who are charged with producing this mass of printed material must come to realize the potential of their efforts. The designer must learn to be more selective and more critical of his judgement, to insure that he is creating to impart meaning and understanding as opposed to the mere projection of personal taste. Our economy is undergoing drastic changes. The vast world of business is in the grips of a new industrial revolution-automation. The success of this revolution and the ability of our economy to adjust to it and to accomplish the necessary human reorientation is to a certain measure the task of communications. How successfully the communicator performs his task is an important aspect of our continuing survival as a free and expanding society.



THE EYE & INDUSTRY—the communicator and the economy has never been a more essential marriage than it is today.

Robert E. Vogele

ROBERT VOGELE / CHAIRMAN

STA 34TH ANNUAL DESIGN IN CHICAGO PRINTING EXHIBITION

JUDGES

EVERETT MCNEAR

noted Chicago painter and designer

ROBERT EGANHOUSE

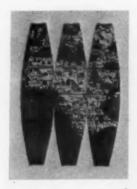
graphics and packaging director—Aluminum Company of America DON SMITH

graphic designer, formerly director of graphic design Latham-Tyler-Jensen, Chicago



1 NEVELSON ANNOUNCEMENT / Client: Devorah Sherman Gallery / Art Director: Gordon Martin / Designer: Gordon Martin / Designer: Gordon Martin / Designer: Gordon Martin / Designer: Carl Regehr
2 1960 CHRISTMAS CARD / Client: Rand McNally & Company / Art Director: Chris Arvetis / Designer: Chris Arvetis & Gordon Hartshome
3 MAN/PROBLEM SOLVER POSTER / Client: International Design Conference in Aspen / Art Director: Hy Hoffman / Designer: Carl Regehr
4 ALCOA AD / Client: Aluminum Company of America / Art Director: Morton Goldsholl / Designer: Morton Goldsholl / Designer: Morton Goldsholl / Designer: Designer: Morton Goldsholl / Designer: Designer: Art Director: Designer: Designer: Designer: Chad Taylor / THE HARVEST IS AT HAND POSTER / Client: Covenant Church / Art Director: Don Alden / Designer: Don Alden / AYAMINERAL BROCHURE / Client: Abbott Laboratories International Co. / Art Director: Robert D. Tucker / Designer: Harold Walter / Illustrator: Harold Malter / Client: Abbott Laboratories / Art Director: John Docimo / Designer: John I ocimo / Designer: John Docimo / Designer: John Colimo / Design









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Illustr tor: H. Armstrong Roberts / Composition: LaSalle Street Press / Plates: Chicago Offset / Printing: Chicago Offset Comp sition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: The Veritone Company

Comp sition: Runkle-Thompson-Kovats, Inc. / Printing: National Office Supply

Illustr for: Norman Perman, Henry Roy, Morton Shapiro / Composition: Runkle-Thompson-Kovats, Inc. / Printing: Cadillac Printing

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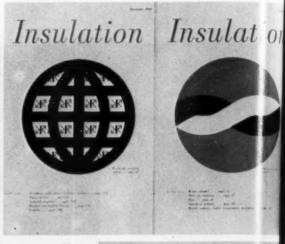
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13 STRENGTH AD / Client: Cummins Diesel International / Art Director: Tom Gorey, Carl Regehr / Désigner: Carl Regehr
14 INSULATION MAGAZINE COVERS / Client: Leke Publishing Corporation / Art Director: Randall R. Roth
15 WHEN THERE'S A PRAM IN HER FUTURE BROCHURE / Client: Abbott Laboratories / Art Director: Charles Walz, Jr. / Designer: Norman Perman
16 THE DESTRUCTION OF THE EMORPEAN JEWS BOOKJACKET / Client: Quadrangle Press / Art Director: Jane Bedno
17 A DESIGNER'S PRINTER AD / Client: Hillison & Etten Company / Art Director: Morton Goldsholl & Franklin McMahon
18 TWELVE POEMS BOOK / Client: William Kaulfuss / Designer: Willam Kaulfuss / Illustrator: William Kaulfuss
19 THE WORLD OF PRINT CALENDAR / Client: Monsen Typographers, Inc. / Art Director: Paul Bernin / Designer: Paul Bernin
29 A MILLION SALT TABLETS A DAY AD / Client: Morton Salt Company / Art Director: Tom Gorey / Designer: Tom Kemifuji
21 C-I-L APPLE AD / Client: Canadian Industries Limited / Art Director: George 2 shour

23 YOU ARE CORDIALLY INVITED . . . ANNOUNCEMENT / Client: Devorah Sherman Gallery / Art Director: Gordon | farting

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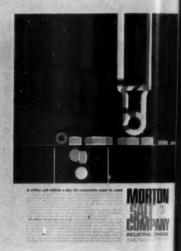
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Designer: Jane Bedno / Composition: Jane Bedno, Philmac



Illust ator: Ed Hughes, Carl Regehr Design, Inc. / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Lakeside Press / Printing: Lakeside Press

Illusti for: various / Composition: Frederic Ryder Company / Plates: American Litho Arts / Printing: The Veritone Company / Binding: Liedtke Bros.

illusti for: 13 individual artists and studios / Composition: Monsen Typographers, Inc. / Printing: Wabash Litho / Binding: Active Bindery

Designer: Morton Goldsholl & Franklin McMahon / Composition: Hillison & Etten Company / Plates: Hillison & Etten Company / Printing: Hillison & Etten Company

Designer: Randall R. Roth / Composition: Cable Printing Company / Printing: Cable Printing Company

Illustr tor: Tom Kamifuji / Composition: Bertsch & Cooper, Inc. / Plates: Hutchings & Melville, Inc.

Desig er: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

Illustrator: Norman Perman / Composition: Runkle-Thompson-Kovats, Inc. / Printing: General Graphic Co.

Comp sition: William Kaulfuss / Plates: William Kaulfuss / Printing: William Kaulfuss / Binding: Elizabeth Kner

Desic er: George Zahour / Illustrator: George Zahour / Composition: Herman Typographers / Plates: Engraved in Canada





16





24 STA BOARD OF DIRECTORS ANNOUNCEMENTS / Client: Society of Typographic Arts / Art Director: Gordon Martin
25 CALENDAR GIFT PROMOTION / Client: Container Corporation of America / Art Director: Albert Kner / Designer: Gabryel de Million-Czarnecki
26 FLINT COOK AND SERVE PACKAGE / Client: Ekco Products Company / Art Director: Don Smith / Designer: Don Smith
27 ANSUL REFRIGERATION PRODUCTS CATALOG COVER / Client: Ansul Chemical Company / Art Director: Robert E. Vogele / Designer: Chad Taylor
28 ACCENT GIFT PACKAGE / Client: International Minerals & Chemical Corp. / Art Director: Morton Goldsholl
29 KIMBERLY-CLARK ANNUAL REPORT / Client: Kimberty-Clark Corp. / Art Director: Morton Goldsholl / Designer: Morton Goldsholl
30 HAVE YOU SEEN THE STAR? CHRISTMAS CARD / Client: Alex and Camille Cook / Designer: Camille Cook
31 RED WING & SCHIMMEL BROCHURES / Client: The Red Wing Company, Inc. / Art Director: Robert E. Vogele / Designer: Chad Taylor
32 WHAT DID THE MAN SAY? AD / Client: Collins, Miller & Hutchings, Inc. / Art Director: Everett M: Near
33 SEFTON BOOKLET / Client: Container Corporation of America / Art Director: John Massey / Designer: John Massey & Massimo V gnelli
34 BOB AMFT STATIONERY / Client: Bot Amti









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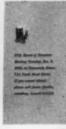
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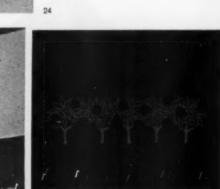
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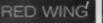












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Designer: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

Commosition: Monsen Typographers, Inc. / Plates: Acme Corporation / Printing: Ray Brown

Illust ator: Ralph Cowan / Composition: Monsen Typographers, Inc. / Plates: F. M. Howell Company / Printing: F. M. Howell Company / Printing: F. M. Howell Company / Printing: Fey Publishing Company / Printing: Fey Publishing Company / Printing: Fey Publishing Company / Printing: Frank Mayer & Associates

Commosition: Monsen Typographers, Inc. / Plates: Hillison & Etten Company / Printing: Hillison & Etten Company / Binding: Hillison & Etten Company

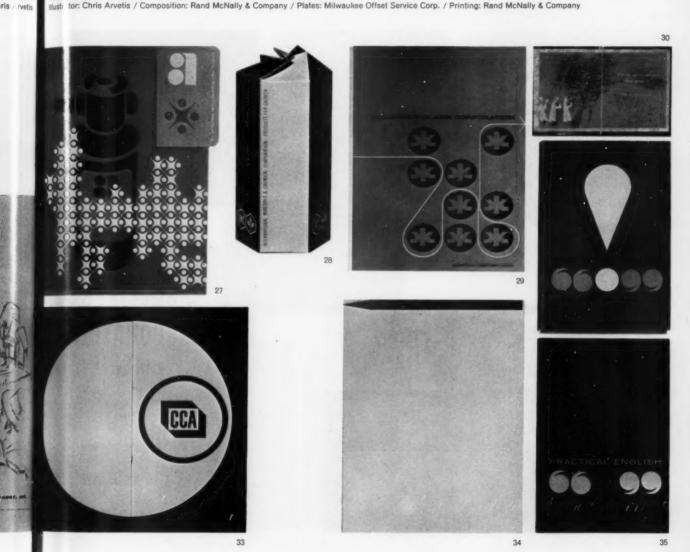
Commosition: Camille Cook (STA Workshop) / Plates: Linoleum block—Camille Cook / Printing: Camille Cook (STA Workshop)

Illust tor: Chad Taylor / Composition: Fey Publishing Company / Printing: Fey Publishing Company / Binding: Fey Publishing Company

Designer: Everett McNear / Illustrator: Tom Dunnington / Composition: J. M. Bundscho, Inc. / Plates: Collins, Miller & Hutchings, Inc.

Commosition: Frederic Ryder Company / Plates: Progressive Photo Color Service / Printing: Ruhman Press / Binding: Liedtke Brothers

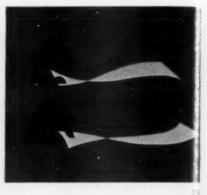
Art C. ector: Bob Amft / Designer: Bob Amft



36 IMC. AD / Client: International Minerals & Chemical Corporation / Art Director: Morton Goldsholl
37 STATE STREET COUNCIL STATIONERY / Client: State Street Council
38 "WHAT'S THE BIG DIFFERENCE?" BROCHURE / Client: Kimberly-Clark / Designer: Bruce Beck and Gus Methe
39 IMC ANNUAL REPORT / Client: International Minerals & Chemicals Corp. / Art Director: Morton Goldsholl / Designer: Bruce Beck and Gus Methe / SEASONS GREETINGS FROM THE PEARSONS / Client: Kimberly-Clark / Designer: Bruce Beck and Gus Methe / SEASONS GREETINGS FROM THE PEARSONS / Client: Kimberly-Clark / Designer: Bruce Beck and Gus Methe / SEASONS GREETINGS FROM THE PEARSONS / Client: Musket & Henriksen / Art Director: Ron Bradford / Designer: Ron Bradford / Designer: Hardoll / Aller /







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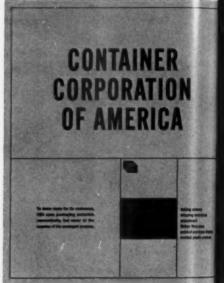
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Illustrator: Bruce Beck and Gus Methe / Photo: Robert Koropp / Composition: Bertsch & Cooper, Inc. / Printing: Hillison & Etten Company

phot graphers: Gordon Coster; Burns Bros. / Composition: Monsen Typographers, Inc. / Printing: Hillison & Etten Company / Binding: Hillison & Etten Company

Desi ner: Joseph Pearson / Illustrator: Joseph Pearson / Plates: Offset / Printing: Low's Reproduction Service

Illus ator: Gus Methe / Composition: Bertsch & Cooper, Inc. / Printing: John Dickinson Schneider

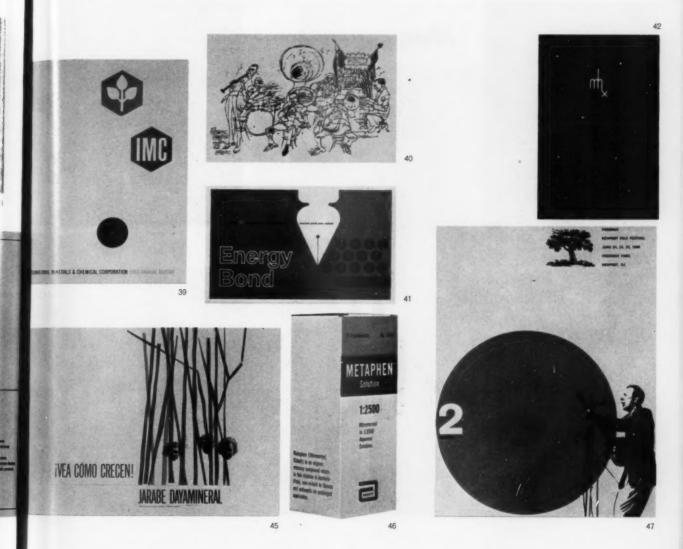
Illus ator: Ron Bradford / Composition: A & P Typographers / Plates: Lawrence A. Stern & Co. / Printing: Lawrence A. Stern & Co. / Binding: Lawrence A. Stern & Co.

Desi ner: Chad Taylor / Illustrator: Chad Taylor / Composition: Fey Publishing Company / Printing: Fey Publishing Company

Desi ner: John Massey / Composition: Frederic Ryder Company / Plates: Kieffer-Nolde Engraving Company

Illust ator: Harold Walter / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc.

Com osition: Runkle-Thompson-Kovats, Inc. and National Office Supply Company / Plates: National Office Supply Company / Printing: National Office Supply Company Art [rector: Klein Wassmann Design / Designer: Larry Klein / Composition: Monsen Typographers, Inc.



48 MIYAZAKI & ASSOCIATES STATIONERY / Client: Tsuyoshi Miyazaki / Art Director: Randall R. Roth

49 FRANK MAYER & ASSOCIATES STATIONERY / Client: Frank Mayer & Associates / Art Director: Morton Goldsholl 50 DISTRIBUTORS DIRECTORY / Client: Motorola Consumer Products, Inc., Service Publications / Art Director: Harry Voigt / Designer: Don Levy / Illustrator: Dori Levy 31 GREEK TRAGEDIES, VOLS. 1, 2, 3 / Client: University of Chicago Press / Art Director: Greer Allen / Designer: Covers—Bedno Associates; Text—Greer Allen 52 GREAT IDEAS OF WESTERN MAN-WILLIAM PENN AD / Client: Container Corporation of America / Art Director: Charles Coiner

53 NEO-POLYCIN BOXES / Client: Jordan, Sieber & Corbett / Art Director: W. Yale Wilson 54 ARTISTS GUILD OF CHICAGO ANNOUNCEMENT / Client: Artists Guild of Chicago / Art Director: Carl Regehr

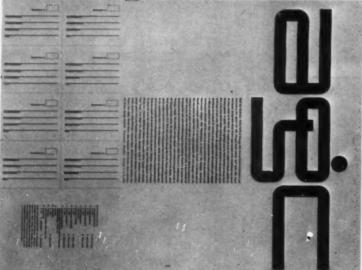
55 VIDALIN AD / Client: Abbott Laboratories International Co. / Art Director: Robert D. Tucker / Designer: Harold Walter 56 CANADIAN BLACK TRUCK AD / Client: Cummins Engine Company / Art Director: William Gunn / Designer: William Gunn 57 IMC STATIONERY / Client: International Minerals & Chemical Corporation / Art Director: Morton Goldsholl / Designer: Morton Go

58 FORT WORTH SEMINAR ANNOUNCEMENT / Client: Container Corporation of America / Art Director: John Massey / Designer: John N 358ey











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50

posigner: Randall R. Roth / Composition: Hayes-Lochner, Inc. / Printing: The Letter Shop Inc.

pasi ner: Morton Goldsholl and John Weber / Illustrator: Morton Goldsholl / Composition: Monsen Typographers, Inc. / Silk Screen: Frank Mayer & Associa Com: osition: Monsen Typographers, Inc., Reliance Typesetting Co. / Plates & Printing: Chicago Press Corporation / Binding: Chicago Press Corporation Composition: Herman Typographers; Monsen Typographers, Inc. / Printing: Photopress, Inc. / Binding: W. B. Conkey Div. of Rand-McNally Desk ner: John Massey / Illustrator: Vin Giuliani / Composition: Frederic Ryder Company / Plates: Beck Engraving

Designer: Ed and Jane Bedno / Illustrator: Ed Bedno / Composition: Service Typographers, Inc.

pesi ner: Carl Regehr / Illustrator: Ed Hughes / Composition: A-1 Composition Co. / Printing: Reliable Etchcraft Corp.

liust ator: Harold Walter / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc.

must ator: Hoover and Kern Studios / Composition: Bertsch & Cooper, Inc. / Plates: Thomas F. McGrath & Associates

must ator: Morton Goldsholl / Composition: Monsen Typographers, Inc. / Plates: American Bank Note Co. / Printing: American Bank Note Co.

Comi osition: Frederic Ryder Company / Plates: Hillison & Etten Company / Printing: Hillison & Etten Company



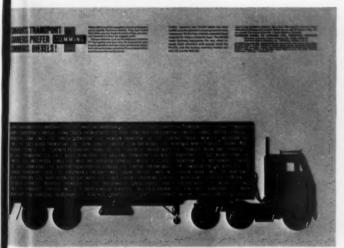


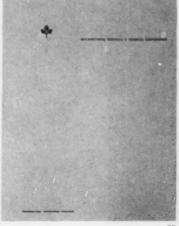














56

59 FLUID & ELECTROLYTES BCOK COVER / Client: Abbott Laboratories / Art Director: Charles Walz, Jr. 60 27 DESIGNERS ANNOUNCEMENT / Client: Janet LaSalle / Art Director: Janet LaSalle

61 ANALEXIN FOLDER AND CONTENTS / Client: Jordan, Sieber & Corbett / Art Director: W. Yale Wilson

62 DEVORAH SHERMAN GALLEY ANNOUNCEMENT / Client: Devorah Sherman Gallery / Art Director: Gordon Martin

63" "WHAT MORE FELICITIE" CHRISTMAS CARD / Client: Design Comm

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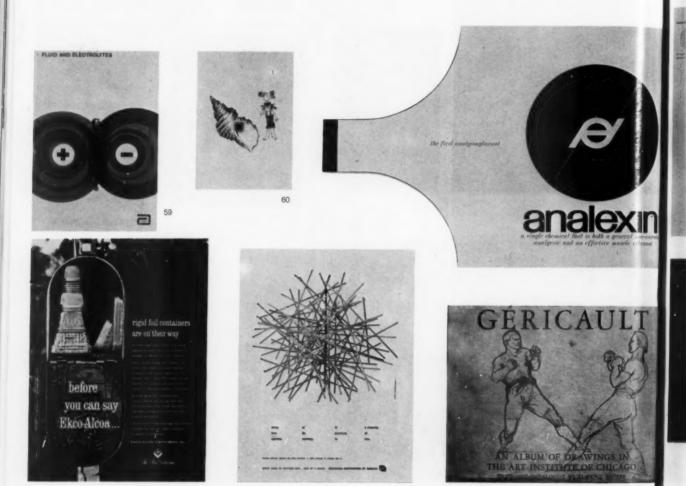
Illust

64 BEFORE YOU CAN SAY EKCO-ALCOA AD / Client: Ekco-Alcoa Containers, Inc. / Art Director: Harold Johnson / Designer: Harold Johns 65 GREAT IDEAS OF WESTERN MAN-THOMAS CARLYLEA D / Client: Container Corporation of America / Art Director: Ralph Eckersfrom

66 GERICAULT BOOK / Client: University of Chicago Press / Art Director: John B. Goetz / Designer: John B. Goetz / Illustrator: Theodore Gericault 67 GROUNDBREAKING ANNOUNCEMENT / Client: Grant Hospital of Chicago / Art Director: James Axeman / Designer: James Axeman

68 FRANK M. WHISTON CO. REAL ESTATE STATIONERY / Client: Frank M. Whiston Co. / Art Director: Fred Riley / Designer: Joseph Per ISON

69 NORMA-HOFFMANN ULTRA-PRECISION BEARINGS CATALOG / Client: Norma-Hoffmann Bearings / Art Director: Robert E. Vogele



es Walz, Jr. net LaSalle Yale Wilson rdon Martin sign Comm old Johnson Eckerstrom re Gericault es Axeman ph Pe rson

rt E. Vogele

Designer: John Docimo / Composition: Runkle-Thompson-Kovats, Inc.

Designer: Janet LaSalle / Illustrator: Janet LaSalle / Composition: Frederic Ryder Company / Printing: Jim-Tone Litho Designer: Ed and Jane Bedno / Illustrator: Frederick T. Roller (symbol) / Composition: Service Typographers, Inc.

Designer: Gordon Martin / Composition: Gordon Martin / Plates: Superior Engraving Company / Printing: Gordon Martin Designer: Design Comm, Hap Smith / Composition: Monsen Typographers, Inc. / Printing: Monsen Typographers, Inc.

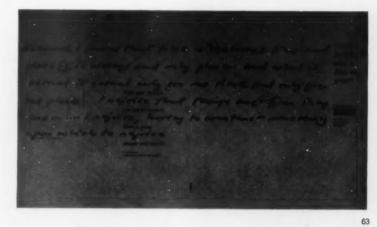
Phote grapher: Archie Lieberman / Composition: Frederic Ryder Company / Plates: Chicago Litho Plate Co. / Printing: Wicklander Printing Company

Desic ver: Herbert Bayer / Illustrator: Herbert Bayer / Composition: Frederic Ryder Company / Plates: Beck Engraving Composition: University of Chicago Printing Dept. / Plates: Meriden Gravure Co. / Printing: Body—University of Chicago Printing Dept.

Illusti Itor: James Axeman / Composition: Adcomp Inc. / Plates: Gateway Graphics / Printing: Gateway Graphics / Envelopes: Heco Envelope Co. Illust: tor: Chicago Aerial Survey / Composition: Riley Printing Co. / Plates: Riley Printing Co. / Printing: Riley Printing Co.

Designer: Robert E. Vogele / Composition: Fey Publishing Company / Printing: Fey Publishing Company / Binding: Fey Publishing Company











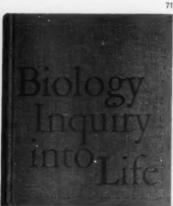
70 CAREER OPPORTUNITIES BROCHURE / Client: American Hospital Supply Corp. / Art Director: Ralph Seaman / Designer: Norman Perman 71 BIOLOGY-INOUIRY INTO LIFE BOOK / Client: Mentzer, Bush and Company / Art Director: Edit, Inc. / Designer: William Nicoli

72 29TH NATIONAL OUTDOOR SHOW ANNOUNCEMENT / Client: ADCC / Art Director: Chuck Ax 73 STATIONERY / Client: Snow Chase Club / Art Director: Bruce Beck / Designer: Bruce Beck and Gus Methe 74 ROBERTA LIEBERMAN ASSOCIATES STATIONERY / Client: Roberta Lieberman Associates / Art Director: Gordon Martin 75 COLOR HARMONY MANUAL FOLDER / Client: Container Corporation of America / Art Director: John Massey / Designer: John M. ssey 76 PASSUNTINO ANNOUNCEMENT / Client: Devorah Sherman Gallery / Art Director: Gordon Martin 77 NEW ORLEANS COCKTAIL ANNOUNCEMENT / Client: Container Corporation of America / Art Director: John Massey / Designer: John M 78 MEN'S SHOE MARKET BOOKLET / Client: Playboy Magazine / Art Director: Daniel Czubak / Designer: Marjorie - rang

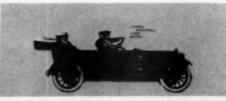
79 C-I-L PEACOCK AD / Client: Canadian Industries Limited / Art Director: George 2 hour

30 DELCO-MORAINE PACKAGE / Client: Delco-Moraine Prod. Div. of Gen. Motors / Art Director: Albert Kner / Designer: R. T. Schorer and Robert Ric Lards 81 A HISTORY OF METALLOGRAPHY BOOK / Client: University of Chicago Press / Art Director: John B. Goetz / Designer: Text, Greer Allen; Jacket, Norman R. Volle 82 CHRISTMAS CARD / Client: Robert Walker / Art Director: Jerry Buckley / Designer: Jerry B ckley









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jorie - rano orge Z hour ert Ric lards an R. Volfe erry B ckley Illustrator: Norman Perman / Composition: D. F. Keller Co., / Printing: D. F. Keller Co.

Illustr tors: Beck, Blackmun, Goode, LaSalle, Sawa / Composition: American Typesetting Corporation / Plates: American Typesetting Corporation Printing: Manz Corporation / Binding: John F. Cuneo Company

Designer: Chuck Ax / Composition: Frederic Ryder Company

Illustr tor: Gus Methe / Composition: Bertsch & Cooper, Acorn Press / Printing: Acorn Press

Desig er: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

com; sition: Frederic Ryder Company / Plates: American Litho Arts / Printing: The Veritone Company / Binding: Atlas Bindery Desig er: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

Illustr lor: James Higa / Composition: Frederic Ryder Company / Plates: Hillison & Etten Company / Printing: Hillison & Etten Company

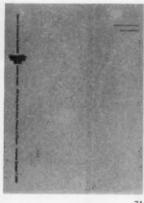
or: Marjorie Hirano / Composition: Monsen Typographers, Inc. / Plates: Gregg-Moore / Printing: Gregg-Moore / Binding: Gregg-Moore Desig er: George Zahour / Illustrator: Walter Einsel / Composition: Herman Typographers / Plates: Engraved in Canada

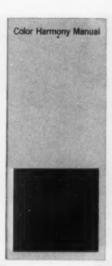
Comp sition: Monsen Typographers, Inc. / Plates: Woodward & Tiernan / Printing: Woodward & Tiernan

Comp sition: University of Chicago Printing Dept. / Printing: Photopress, Inc. / Binding: Brock & Rankin

illustr or: Jerry Buckley / Composition: Frederic Ryder Company / Plates: Revere Engraving / Printing: Frederic Ryder Company





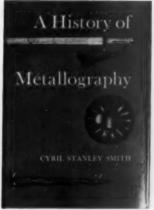














83 EKCO-ALCOA SCHOOL FEEDING BROCHURE / Client: Ekco-Alcoa Containers Inc. / Art Director: Robert Vogele, Hayward Blake / Designer: Chad Taylor, Robert Vogele
84 MARKETING SEMINAR BOOKLET / Client: Container Corporation of America / Art Director: John Massey / Designer: John Massey
85 BIRTH ANNOUNCEMENT / Client: R. J. Shaw / Art Director: R, J. Shaw

86 PUBLIC RELATIONS COUNSEL FOR BUSINESS AND INDUSTRY BOOKLET / Client: Ronald Goodman Public Relations, Inc. / Art Director, Ronald Goodman
87 THE RUNAWAYS EDITORIAL DESIGN / Client: Playboy Magazine / Art Director: Arthur Paul / Designers: Misch Kohn, Arthur Paul

88 CONFIDENTIAL CATALOG / Client: Kimberly-Clark / Art Director: Gordon Fisher / Designer: Carl Regehr / Illustrator: Carl Regehr Design, Inc.
89 HOWARD NEMEROV: NEW AND SELECTED POEMS BOOK JACKET / Client: University of Chicago Press / Art Director: Norman R. Volle

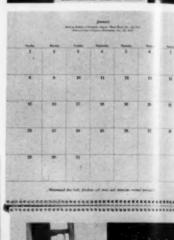
90 ANNOUNCEMENTS TO ARCHITECTS & INTERIOR DECORATORS / Client: Elenhank Designers, Inc. / Art Director: Arnold H. Rosenthal
91 SEARLE CALENDAR, 1961 / Client: G. D. Searle & Co. / Art Director: W. Yale Wilson / Designer: Ed and Jane Bedno / Illustrator: David Windsor
92 ANNOUNCEMENT / Client: Promotional Arts Inc. / Art Director: Norbert Smith

93 DEATH PENALTY BOOKLET / Client: Illinois Committee to Abolish Capital Punishment / Art Director: Daniel Czubak / Designer: Marjorie birano
94 WHAT DOES AN OPEN WINDOW . . ." BROCHURE / Client: Whitaker Guernsey Studio / Art Director: Bud It Inger









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Illustrator: Misch Kohn / Composition: M & E. Typesetting / Plates: Chicago Rotoprint / Printing: Chicago Rotoprint Composition: Runkle-Thompson-Kovats, Inc. / Plates: Hillison & Etten Company / Printing: Hillison & Etten Company / Binding: Hillison & Etten Company

Design er: Peter Gourfain / Illustrator: Peter Gourfain / Printing: University of Chicago Printing Dept.
Design er: Arnold H. Rosenthal and Joel Baird Katz / Illustrator: Chuck Reynolds / Composition: Adcomp Inc. / Printing: Thiessen Printing Corp.

Composition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc. / Binding: Service Bindery

mustre or: Marjorie Hirano / Composition: Monsen Typographers, Inc. / Plates: Gregg-Moore / Printing: Gregg-Moore / Binding: Gregg-Moore | Binding: Gregg-Moore















S ANSUL CHRISTMAS CARD / Client: Ansul Chemical Company / Art Director: Robert E. Vogele SE DALCA FOR THE PATIENT ANNOUNCEMENT / Client: Milton Peterson Advertising / Art Director: Al Cout 97 FORM GIVERS AND FIFTEEN PAINTERS ANNOUNCEMENT / Client: The Art Institute of Chicago / Art Director: The Art Institute of Chicago

SE GEORGE SAWA STATIONERY UNIT / Client: George Sawa / Art Director: Randall R. Roth 99 JOSEPH PEARSON DESIGN STATIONERY / Client: Joseph Pearson / Art Director: Joseph Pearson / Designer: Joseph Pearson

100 BUSINESS STATIONERY / Client: North Shore Sanitary District / Art Director: Henry Robertz / Designer: Henry Ribertz 101 SPACE & TIME AD / Client: Collins, Miller & Hutchings, Inc. / Art Director: Everett Michel

162 BARNUM, BAILEY & CREASMAN ANNOUNCEMENT / Client: Ralph Creasman / Art Director: Ralph Cre-isman
163 ANNOUNCEMENT / Client: Artists Guild of Chicago / Art Director: Te i Carr

104 A/D CHICAGO DIRECT MAIL / Client: Art Directors Club of Chicago / Art Director: Randall F. Roth 165 SIX NEW POEMS AND A PARABLE EDITORIAL DESIGN / Client: Playboy Magazine / Art Director: Arthur Paul / Designer: Arthur Paul 106 ART DIRECTORS CLUB OF CHICAGO ANNUAL / Client: Art Directors Club of Chicago / Art Director: John Massey / Designer: John | assey











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lesser er: Chad Taylor / Illustrator: Chad Taylor / Printing: Paramount Company

Design or: Al Cout / Illustrator: Brent Carpenter / Composition: Runkle-Thompson-Kovats, Inc.

pesign rr: Lynn Martin / Illustrator: Lynn Martin / Composition: Adcrafters / Printing: Hillison & Etten Company / Binding: Hillison & Etten Company

esign r: Randall R. Roth / Composition: Hayes-Lochner, Inc. / Printing: The Letter Shop Inc.

ustra yr. Joseph Pearson / Composition: J. M. Bundscho, Inc. / Plates: D. F. Keller Printing Co. / Printing: D. F. Keller Printing Co.

tra or: Henry Robertz / Composition: Monsen Typographers, Inc. / Plates: Superior Engraving Company / Printing: Gordon Martin

pasign r: Everett McNear / Illustrator: Robert Addison / Composition: / J. M. Bundscho, Inc. / Plates: Collins, Miller & Hutchings, Inc.

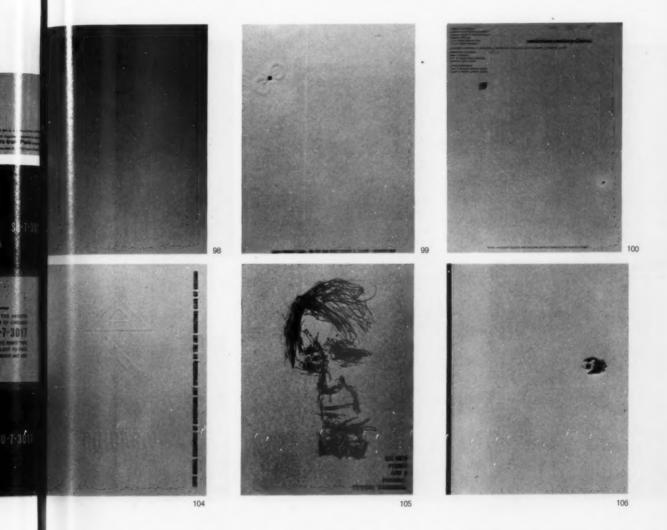
esign r: Ralph Creasman / Illustrator: Ralph Creasman / Composition: Ralph Creasman / Printing: Ralph Creasman (STA Workshop)

sign r: Ted Carr / Composition: Monsen Typographers, Inc. / Printing: Buhl Press

esign r: Randall R. Roth / Composition: Hayes-Lochner, Inc. / Printing: Maxwell Press, Wood-Repp

ustra ir: Misch Kohn / Composition: M & L Typesetting / Plates: Schultz Lithographing / Printing: Schultz Lithographing

ompo tion: Frederic Ryder Company / Plates: Midwest Lithoplate / Printing: Gregg Moore Company / Binding: Spinner Brothers



108 "THE CHICAGO PRESS PHOTOGRAPHER" AD / Client: Field Enterprises Educational Corporation / Art Director: Gordon Kwiatkowski
109 AMA/110/NYC/1961 BROCHURE / Client: American Medical Association / Art Director: Ed and Jane Bedno / Designer: Ed and Jane Bedno
110 A NICE PURPLE FACE EDITORIAL DESIGN / Client: Rogue Magazine / Art Director: Richard A. Thompson / Designer: Ronald A. Bradford
111 NO CURES IN THE FIRST TEN MILLION "TRIES" MAILING CARTON / Client: Pitman-Moore Company
112 EFFICIENCY AD / Client: Cummins Diesel International / Art Director: Tom Gorey, Carl Regehr / Designer: Carl Regehr
113 CHRISTMAS MAILING / Client: Latham-Tyler-Jensen / Art Director: Charles MacMurray / Designer: John Ford
114 TRAL 75 AD / Client: Abbott Laboratories / Art Director: Charles A. Walz, Jr. / Designer: Carl Regehr / Illustrator: Rhodes Pat erson
115 CUBE-PAC AD / Client: Baxter Laboratories, Inc. / Art Director: David T. Golden Jr.
116 LADY WITH A PRAM IN HER FUTURE MAILING CARTON / Client: Abbott Laboratories / Art Director: Charles A. Walz, Jr. / Designer: John Exclimated Supply Corp. / Art Director: Ralph Suaman; Toni La gfeld
118 "DESIGN FOR ETV..." BOOKLET / Client: Educational Facilities Laboratories, Inc. (Ford Foundation) / Art Director: Dave Chapman, Kim Ya usasaki
119 GEOGRAPHY OF THE OLD WORLD BOOK / Client: Rand McNally & Company / Art Director: Chris Arvetis / Designer: Gordon Hart horne

167 AWARD CERTIFICATE / Client: International Design Conference in Aspen / Art Director: Carl Regehr / Designer: Carl Regehr



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Carl Regehr Kwiatkowski Jane Bedno A. Bradford re Company Carl Regehr r: John Ford es Pat erson

ustra or: Carl Regehr / Composition: Frederic Ryder Company / Plates: Frederic Ryder Company / Printing: Frederic Ryder Company page at: Stanley Hansen / Illustrator: Patrick Doyle / Composition: Service Typographers, Inc. / Plates: Superior Engraving Company ustre or. Rose and Mayer Photography, Inc. / Composition: Monsen Typographers, Inc.; Lettering Inc. / Plates & Printing: Huron Press / Binding: Huron Press lustra pr. Ronald A. Bradford / Composition: Central Typographers / Plates: Chicago Rotoprint / Printing: Chicago Rotoprint Art Director: John Antonio / Designer: John Massey / Composition: Hayes-Lochner, Inc.

. Golden Jr. ohn Docimo oni La gfeld m Ya asaki Hart horne

histre or: Ed Hughes, Carl Regehr Design, Inc. / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Lakeside Press / Printing: Lakeside Press listre r: John Ford / Composition: Monsen Typographers, Inc. / Plates: Enclosure-Monsen Typographers, Inc.; Print-John Ford / Printing: Monsen Typographers, Inc.

110

Compc ition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc. Dasigr r: David T. Golden Jr. / Illustrator: Mel Kaspar / Composition: Frederic Ryder Company / Plates: Kieffer-Nolde lustra ir: Gregg Stecker / Composition: Runkle-Thompson-Kovats, Inc. / Printing: Kalamazoo Paper Box Corporation

Design r: Norman Perman / Illustrator: Norman Perman / Composition: D. F. Keller Co. / Printing: Ace Printing Service

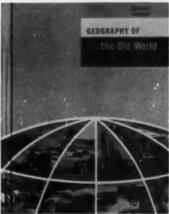
Design r: Hal Hester / Illustrator: Sei Asato, Mutsuo Okabayashi / Composition: Runkle-Thompson-Kovats, Inc. / Plates: R. R. Donnelley & Sons Company r: David Stone Martin / Composition: Rand McNally & Company / Plates, Printing & Binding: Rand McNally & Company





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120 NEWSPAPER ADS / Client: Northern Illinois Gas Company / Art Director: George T. Maniates

121 SEEDS IN THE WINDS CHRISTMAS CARD/ Client: Dori & Franz Altschuler / Art Director: Dori & Franz Altschuler / Designer: Franz Altschuler / Designer: Franz Altschuler / Art Director: Gordon Martin / Art Director: Gordon Martin

123 THISTLE STATIONERY PACKAGE ENSEMBLE / Client: Butler Bros. / Art Director: Morton Goldsholl / Designer: Morton Goldsholl and John Weber 124 ANSUL 1960 ANNUAL REPORT / Client: Ansul Chemical Company / Art Director: Chad Taylor / Designer: Chad Taylor / Illustrator: Chad Taylor / Designer: Chad Taylor / Designer: Harold Johnson / Designer: H

126 SPECIAL FORMULA MAGNETIC TAPE PACKAGE / Client: Allied Radio Corp. / Art Director: Klein Wassmann,)esign

127 THE PRESSES WON'T STOP... BROCHURE / Client: The Veritone Company / Art Director: Burton Cherry / Designer: Jay ¼ Iliam:
128 SPANJER "ABC" ADS / Client: Spanjer Brothers, Inc. / Art Director: Robert E. Vogele / Designer: Chad Taylor, Robert / Ogel
129 I AM FA-YING BOOK / Client: Maud Linker / Art Director: Walter Howe / Designer: Doug Lang / Illustrator: Cover—George Suyeoka; Body—Norm Chris anser

130 POWER AD / Client: Cummins Diesel International / Art Director: Tom Gorey, Carl Regehr / Designer: Carl egeh 131 CONTINUOUS SATISFACTORY CONTROL AD . . . / Client: Jordan, Sieber & Corbett / Art Director: W. Yale Wilson

132 TYPOGRAPHY IS A SCIENCE AD / Client: Robertson, Buckley & Gotsch / Art Director: Ec Bedne Section 133 1961 APPOINTMENT CALENDAR / Client: Beloit Iron Works, Beloit, Wis. / Art Director: Eugene Horvath / Designer: Eugene Orvath







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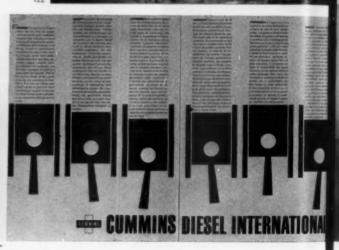
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lustrator: Franz Altschuler / Composition: Argyle Press / Plates: Argyle Press / Printing: Argyle Press Design ar: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

mustre or: Morton Goldsholl and John Weber / Composition: Monsen Typographers, Inc. / Printing: Western Tablet and others Composition: Fey Publishing Company / Embossing: Funke-Palmer Engraving Co. / Printing: Fey Publishing Company / Binding: Fey Publishing Company Photo apher: Archie Lieberman / Composition: Frederic Ryder Company / Plates: Huron Press / Printing: Huron Press

Design ar: Larry Klein / Printing: Minnesota Mining and Manufacturing mustic or: Jay Williams / Composition: A & P Typographers / Printing: The Veritone Company / Binding: The Veritone Company

llustre or: Chad Taylor, John Chapman / Composition: Hayes-Lochner, Inc. / Plates: Kieffer-Nolde Engraving Co.

Compc ; ition: R. R. Donnelley & Sons Company / Plates & Printing: R. R. Donnelley & Sons Company / Binding: R. R. Donnelley & Sons Company Justife or: Ed Hughes, Carl Regehr Design, Inc. / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Lakeside Press / Printing: Lakeside Press

Design :r: Ed and Jane Bedno / Illustrator: Rose and Mayer Photography, Inc.

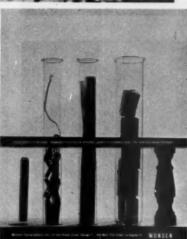
Design ar: Ed Bedno / Illustrator: Ed Bedno, R. A. Hereford / Composition: Monsen Typographers, Inc.

llustra or: Bob Keys, Whitaker-Gurnsey Studios / Printing: W. A. Kruger Company



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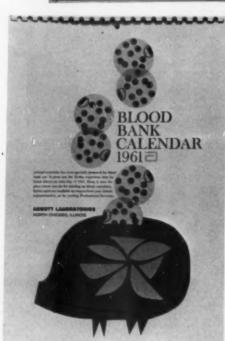




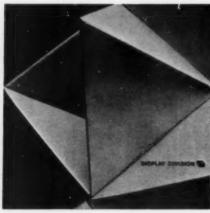
134 CIVIL WAR CENTENNIAL, 1961-1964 PACKAGE / Client: The Eversharp Pen Co. / Art Director: John Cox and James Stauff / Designer: Lawrence H. Muesing
135 A GOOD EGG EDITORIAL DESIGN / Client: Playboy Magazine / Art Director: Arthur Paul / Designer: Arthur Paul
136 THE AMERICAN PEOPLE: THEIR HISTORY BOOK / Client: Row, Peterson and Company / Art Director: Fritz Seyfarth / Designer: Bruce Kortebein

137 SCHIMMEL AND RED WING PRESERVES AND JELLY PACKAGE / Client: The Red Wing Company, Inc. / Art Director: Robert Kennedy
138 MILKY WAY—COW WITH STRAW POSTER / Client: Mars, Incorporated / Art Director: Frank Johnson
139 DANCING ON THE DESKTOPS BOOK COVER / Client: Row, Peterson and Company / Art Director: Fritz Seyfarth
140 CHURCH PROGRAM COVER / Client: 1st Presbyterian Church, Levittown, Pa. / Art Director: Chuck Ax / Designer: Chuck Ax
141 BLOOD BANK CALENDAR / Client: Abbott Laboratories / Art Director: Charles Walz, Jr. / Designer: Gregg Stecker / Illustrator: Gregg Stecker
142 DISPLAY DIVISION BOOKLET / Client: Container Corporation of America / Art Director: John Massey / Designer: John Massey & Ken Rang
143 THE BEAUTIES OF THE BUBBLY EDITORIAL DESIGN / Client: Playboy Magazine / Art Director: Arthur Paul / Designer: Arthur Paul
144 MERRY CHRISTMAS / Client: Carl Regher Design, Inc. / Art Director: Carl Regehr Design, Inc. / Designer: Carl Regehr Design, Inc.
145 SYLVIA WALD ANNOUNCEMENT / Client: Devorah Sherman Gallery / Art Director: Gordon Martin
146 SAUSAGE FORMULAS . . . CATALOG / Client: B. Heller & Co. / Art Director: John von Dorn / Designer: John von Dorn











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Composition: Kingsport Press, Kingsport, Tenn. Kentucky Engraving Co., Lexington, Ken. / Printing & Binding-Kingsport Press; Cover & End Sheets-Midcity Litho Design or: Chad Taylor / Illustrator: Robert Kennedy / Composition: Service Typographers, Inc. / Printing: Walter M. Carqueville Design of Frank Johnson / Illustrator: Lowell Herrero, Bill Hyde, John Howard / Plates: Gugler Lithographic Co. Design :r: Bruce Kortebein / Composition: Kingsport Press, Kingsport, Tenn. / Plates: Kingsport Press / Printing: Kingsport Press Illustra or: Chuck Ax / Plates: Chas. P. Mills and Son / Printing: Chas. P. Mills and Son

ition: Runkle-Thompson-Kovats, Inc. / Plates: National Office Supply Co. / Printing: National Office Supply Co. / Binding: Spiral Binding Co. Comp. ition: Frederic Ryder Company / Plates: Rightmire-Berg / Printing: American Printers & Lithographers / Binding: Spinner Brothers

mustre or: Arthur Paul-photographer / Composition: M & L Typesetting / Plates: Chicago Roto Printers / Printing: Chicago Roto Printers Illustre or: Carl Regehr Design, Inc. / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc. Design r: Gordon Martin / Composition: Gordon Martin / Printing: Gordon Martin

illustre or: Rose and Mayer Photography, Inc. / Composition: M & L Typesetting / Plates: Chicago Rotoprint / Printing: Chicago Rotoprint

illustre or: Flat Maps—Paul Hazelrigg; Charts and Graphs—A/D Graphic; Relief Maps—Martha Bagwell, Jeppeson Co. and Surdex Corp.

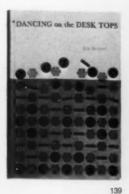
Composition: Monsen Typographers, Inc. / Printing: Package—Plastic-Bradley, Milwaukee, Wis.; Extrusion-Reynolds Aluminum; Silk Screen—Art Studio, Janesville, Wis.

Illustra or: Robert Christiansen / Composition: Eddie Price Typographers Service / Printing: Raynor Litho

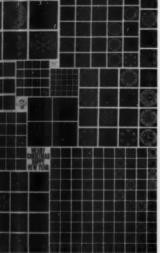
















147 WIRIP GRAPEFRUIT NATIONAL AD / Client: Morton Salt Company / Art Director: Tom Gorey / Designer: Tom Gorey

148 FOCUS ON RESEARCH BROCHURE / Client: American Osteopathic Association / Art Director: Ed & Jane Bedno / Designer: Ed & Jane Bedno / Illustrator: Ed Bedno

149 WHAT'S NEW, 216 MAGAZINE / Client: Abbott Laboratories / Art Director: Charles A. Walz, Jr. / Designer: Carl Regenr

150 SET OF 4 SCHOOL CATALOGS / Client: The Art Institute of Chicago / Art Director: Everett McNear / Designer: Everett McNear / Illustrator: Harold Allen and others

151 CONQUISTADOR WITH ORANGE NEWSPAPER AD / Client: State Farm Insurance Companies / Art Director: George Schneider

152 DALLAS/FORT WORTH BOOKLET / Client: Container Corporation of America / Art Director: John Massey / Designer: John Massey

153 DIG EDITORIAL DESIGN / Client: Rogue Magazine / Art Director: Richard A. Thompson / Designer: Ronald A. Bradford

154 AND THE POOR GET CHILDREN BOOK JACKET / Client: Quadrangle Press / Art Director: Jane Sedno

155 PARENTERAL NUTRITIONAL BOOKLET / Client: Abbott Laboratories / Art Director: Charles A. Walz, Jr. / Designer: Bert Ray Stuc o, Inc.

156 DISCUS FEBRUARY 1961 MAGAZINE COVER / Client: Lake Sho : Club
157 "WHO SPEAKS FOR MILK" BOOKLET / Client: American Dairy Association / Art Director: Joe Dickinson / Designer: Joseph F : Irson
158 CHRISTMAS CARD / Client: A. Kurauskas & Alexander-Richard Assoc. / Art Director: Algirdas Kurauskas / Designer: Algirdas Kurauskas 158 ANSUL REFRIGERATION PRODUCTS ADS / Client: Ansul Chemical Company / Art Director: Robert E. Vogele / Designer: Chac Taylor







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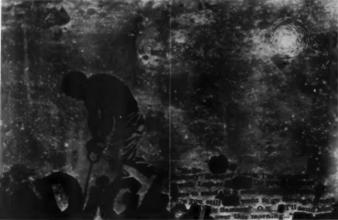
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r: Tom Gorey
or: Ed Bedno
c Carl Regen
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John Massey
I A. Bradford
c Jane Bedno

e Sho e Club eph Fearson as Ku euskas Chac Taylor

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NTERAL RITION mustrator: Elbert Budin / Composition: Clark Jackson / Plates: Collins, Miller & Hutchings Inc.

Comp. sition: Monsen Typographers, Inc. / Plates: John Dickinson Schneider / Printing: John Dickinson Schneider / Binding: John Dickinson Schneider / Comp. sition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Printing: Runkle-Thompson-Kovats, Inc. / Binding: Runkle-Thompson-Kovats, Inc.

Comp. ition: American Typesetting Corporation / Plates: H. L. Ruggles & Company / Printing: H. L. Ruggles & Company / Binding: H. L. Ruggles & Company / Binding: H. L. Ruggles & Company / Binding: H. L. Ruggles & Company / Printing: H. L. Ruggles & Company / Plates: Thomas F. McGrath & Associates
Comp. ition: Frederic Ryder Company / Plates: The Veritone Company / Printing: The Veritone Company / Binding: Atlas Bindery

Illustre or: Ronald A. Bradford / Composition: A & P Typographers / Plates: Chicago Rotoprint / Printing: Chicago Rotoprint

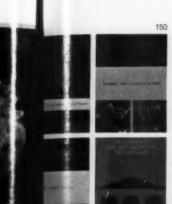
Design at: Jane Bedno / Illustrator: Ed Bedno / Composition: Herman Typographers
Illustra or: Gregg Stecker and John Docimo / Composition: Runkle-Thompson-Kovats, Inc. / Plates: Runkle-Thompson-Kovats, Inc. / Binding: Runkle-Thompson-Kovats, Inc. / Binding: Runkle-Thompson-Kovats, Inc.

Art Dir ctor: Bob Amft / Designer: Bob Amft / Illustrator: Bob Amft

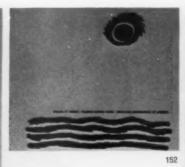
Illustre or: Joseph Pearson / Composition: Adcomp Inc. / Plates: Offset / Printing: Olson Printing Co. / Binding: Olson Printing Co.

Illustre or: Algirdas Kurauskas / Plates: Linoleum-Algirdas Kurauskas / Printing: Knowlton Printing Company

Illustra Jr. Chad Taylor / Composition: Hayes-Lochner, Inc. / Plates: Kieffer-Nolde Engraving Co.

















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160 INSTITUTE OF DESIGN ANNOUNCEMENT / Client: ID plus IIT / Art Director: Klein Wassmann, Design 161 CHRISTMAS CARD / Design: Gus Methe / Composition: Gus Methe (STA Worksho

182 VALLEY FORGE ANNOUNCEMENT / Client: Container Corporation of America / Art Director: John Massey / Designer: John Massey and George Suyeol 163 RADIATION DETECTOR PACKAGE / Client: Nuclear Chicago Com.

164 THE EMPLOYEE SECURITY PROGRAM BOOKLETS / Client: American Hospital Supply Corp. / Art Director: Ralph Seam

165 INSERT FOR 27 DESIGNERS ANNUAL FOLDER / Client: R. R. Roth Design / Art Director: Randall R. Roth 166 WILLIAM CAXTON BOOKLET / Client: The Caxton Club / Art Director: John Michael / Designer: John Michael

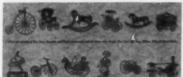
167 KIMBERLY-CLARK BUSINESS PAPERS / Client: Kimberly-Clark Corp. / Art Director: H. U. Hoffman, Kimberly-Clark / Designer: Morton Goldsho 168 AMERICAN PAINTINGS SCULPTURE CATALOG / Client: The Art Institute of Chicago / Art Director: Everett McNear 169 ANSUL FIRE EQUIPMENT ADS / Client: Ansul Chemical Company / Art Director: Robert E. Vogele / Designer: Chac Taylor

176 EDUCATION IN AMERICA BOOK / Client: Row, Peterson and Company / Art Director: Fritz Seyfarth

171 JOANNA BEAUTIFIES THE WINDOW TRADE JOURNAL AD / Client: Joanna Western Mills Co. / Art Director: Stan Paluch / Designer: Stan Paluch 172 EMDEE MARGARINE TRADE JOURNAL AD / Client: Jordan, Sieber & Corbett / Art Director: W. Yale Wilson 173 ANSUL CHEMICAL PRODUCTS ADS / Client: Ansul Chemical Company / Art Director: Robert E. Vogele / Designer: Chac Taylor

174 ALIPHATIC ORGANIC CHEMICALS CATALOG / Client: Armour Industrial Chemical Company / Art Director: Bernie Guild-Foote, Cone & elding 175 CUNEO TOPICS (SUMMER) MAGAZINE COVER / Client: The Cuneo Press, Inc. / Art Director: Richard Koehler / Designer: Richard Roehler





















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Designer: George Mansolas / Plates: Pifer Printing / Printing: Pifer Printing mann, Design Plates: American Engraving Co. / Printing: Gus Methe (STA Workshop) A Workshop orge Suyeck Chicago Com

Ralph Seama

andall R. Roth

John Michae

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rerett McNea

: Stan Paluch

. Yale Wilson

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illustrator: George Suyeoka / Composition: Frederic Ryder Company / Printing: Hillison & Etten Company / Binding: Hillison & Etten Company Art Diractor: Klein Wassmann, Design / Designer: George Mansolas

Design 3r: Norman Perman / Illustrator: Norman Perman / Composition: D. F. Keller Co. / Printing: D. F. Keller Co.

Design er: Randall R. Roth / Composition: Hayes-Lochner, Inc. / Printing: Metcalfs

compt sition: Monsen Typographers, Inc. and Acorn Press / Plates: Collord & Sons / Printing: Acorn Press / Binding: Elizabeth Kner lliustra pr. Morton Goldsholl / Composition: Monsen Typographers, Inc. / Plates & Printing: Wetzel Bros. and Godshall Paper Box Co.

Design in: Everett McNear / Composition: Adcrafters, Inc. / Plates: Low's Inc. / Printing: Low's Inc. / Binding: Low's Inc.

Illustre or: Chad Taylor / Composition: Hayes-Lochner, Inc. / Plates: Kieffer-Nolde Engraving Co.

: Chac Taylor Design r. Philip Kaplan / Composition: Monsen Typographers, Inc. / Plates: Robert O. Law Company / Printing: Robert O. Law Company Fritz Seyfarth

mustra or: George Cserna / Composition: Frederic Ryder Company / Plates: Washington Photo Engraving

Design r: Ed and Jane Bedno / Illustrator: Ed Bedno / Composition: Hayes-Lochner, Inc.

Illustra)r: Chad Taylor / Composition: Hayes-Lochner, Inc. / Plates: Kieffer-Nolde Engraving Co.

Design r: Bernie Guild-Foote, Cone & Belding / Illustrator: George Suyeoka

ustra r: Richard Koehler / Composition: The Cuneo Press, Inc. / Plates: The Cuneo Press, Inc. / Printing: The Cuneo Press, Inc.

















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STA

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34th Annual Design in Chicago Printing Exhibition May 20—June 30, 1961 / The Art Institute of Chicago

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OPENING CHAIRMAN Harry Voigt

HANGING CHAIRMAN John Weber

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Chad Taylor, Design Robert Kennedy Associates, Inc., Production The Firm of John Dickinson Schneider, Princing

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TRAVELING COLOR SLIDE EXHIBIT

For students and members of the Graphic Arts Field who are unable to see the exhibition at the Art Institute of Chicago, the STA annually prepares a Traveling Slide Exhibition which is circulated throughout the U.S. and abroad.

The color slide exhibition consists of approximately 175 slides—one or two for each piece in the Exhibition. The slides are 35mm Kodachromes mounted 2 x 2 inches for use in a standard projector. They are accompanied by a catalog which may be used as running commentary while the slides are being projected. Rental fee is nominal. Any organization or person interested in using this slide exhibition, please contact:

Charles MacMurray Latham-Tyler-Jensen 153 East Huron Street Chicago 11, Illinois

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the Sept. 1960 Art Direction for the HARACTER PER LINE, CHART and the rest installment of these CHARACTERS PER ICA TABLES. The article tells how to use bular data and chart for visually transiting characters per pica into characters or any line length up to and including picas. More tabular data appeared in actober, and will continue monthly ratil the series has run from A to Z. Annual supplements will keep it up to date.

Modern It. No. 8 (M) 4-5.8; 41/2-4.85; 5-4.48; 6-4.15; 7-3.64; 8-3.42; 9-3.23; 10-2.9; 11-2.65; 12-2.43; 14-2.06; 18-1.61

Modern No. 20 (S-B) 6-3.6; 8-3.16; 10-2.63; 12-2.16; 14-1.9; 18-2.02; 24-1.3

Modern No. 20 lt. (S-B) 6-3.67; 8-3.11; 10-2.65; 12-2.16; 14-1.94; 18-1.55; 24-1.3

Modern No. 34 (M) 6-4.12; 8-3.33; 9-3.11; 10-2.8; 11-2.66; 12-2.43

Modern It. No. 34 (M) 6-4.48; 8-3.64; 9-3.42; 10-3.06; 11-2.9; 12-2.65

Modern Cond. No. 1 (M) 6-4.42; 8-3.82; 10-2.96

Modern Cond. It. No. 1 (M) 6-4.84; 8-4.16; 10-3.21

Modern Medium Cond. No. 14 (M) 8-3.33; 12-2.43

Modern Medium Cond. It. No. 14 (M) 8-3.65; 12-2.65

Modern Roman Ex Cond. (A/C) 20-2.68; 30-2.14; 36-1.65

Modern Roman Bold Ex Cond. (A/C) 18-2.25; 24-1.78; 30-1.54; 36-1.23

Monticello w It. & S. C. (Li) 7-3.15; 8-2.95; 9-2.73; 10-2.55; 11-2.4; 12-2.3; 14-2.13 Murray Hill (ATF) 14-3.3; 18-2.6; 24-2.0 Murray Hill Bold (ATF) 14-2.7; 18-2.2;

24-1.7 Narciss (Li) 10-2.42; 12-2.05; 14-1.91; 18-1.66; 21-1.34; 24-1.17; 30-1.02; 36-87

New Bookman No. 398 (M) 14-1.68; 18-1.3; 24-.98

New Caslon (ATF) 5-4.55; 6-4; 8-3.19; 10-2.56; 12-2.14; 14-1.78; 18-1.34

New Caslon It. (ATF) 5-4.89; 6-4.19; 8-3.56; 10-2.8; 12-2.35; 14-1.92; 18-1.54

New Casion No. 537 (M) 6-3.83; 8-3.19; 9-2.68; 10-2.35; 12-2.14; 14-1.78; 18-1.34

New Casion It. No. 537 (M) 6-4.19; 8-3.56; 9-3.05; 10-2.68; 12-2.35

Newport (ATF) 6-5.01; 8-4.35; 10-3.64; 12-3.08; 14-2.66; 18-2.23; 24-1.68

News Gothic Bold (ATF) 6-3.1; 8-2.7; 10-2.2; 12-2.0; 14-1.6; 18-1.3; 24-1.0

News Gothic Ex Cond. (F) 18-3.16 News Gothic Cond. & Bold Cond. (I) 51/2-4.7; 7-4.07; 9-3.71

News Gothic Teletype & Bold (I) 6-3.31 Nicholas Cochin (ATF) 6-3.83; 8-3.36; 10-2.9; 12-2.65; 14-2.31; 18-1.98; 18#2-1.69; 24-1.37

Nicholas Cochin It. (ATF) 6-4.06; 8-3.46; 10-3.02; 12-2.84; 14-2.37; 18-2.11; 18#2-1.83; 24-1.52

Nicholas Cochin No. 461 (M) 14-2.31; 18-1.98; 24-1.39

Nicholas Cochin Bold (A/C) 12-2.56; 14-2.25; 16-2.04; 18-1.78

Nicholas Cochin Bold (Bal) 12-2.56; 14-2.25; 16-2.04; 18-1.78

No. 1 w Rt. & S. C. (Li) 5½-3.68; 6-3.28; 7-3.13; 8-2.9; 9-2.65; 10-2.51; 11-2.38; 12-2.15; 12#2-2.14

No. 1 w Bold Face No. 2 (Li) 6-3.18; 7-3.13; 8-2.9

No. 2 w. It. & S. C. (Li) 6-3.13; 7-2.95; 8-2.88; 10-2.41; 12-2.01

No. 2 w Bold Face No. 1 (Li) 6-2.9; 7-2.85; 8-2.75

No. 2 w Bold Face No. 2 (Li) 5½-3.28; 6-3.13; 7-2.95

No. 2 w Cond. Title No. 3 (Li) 7-2.95; 8-2.85; 10-2.36

No. 2 w Gothic No. 3 (Li) 6-3.1; 7-2.9; 8-2.88; 10-2.4

No. 10 Roman w Gothic No. 4 (I) 5-4.35; 6-3.83

No. 11 w Gothic Cond. No. 4 (Li) 51/2-4.38; 6-4.2

No. 11-B (Lud) 6-3.47; 8-2.82; 10-2.42; 12-2.15; 14-1.74; 18-1.41; 24-1.12 No. 11-B1 (Lud) 6-3.89; 8-2.96; 10-2.51;

12-2.19; 14-1.81; 18-1.49; 24-1.17 No. 11-B1 (lt.) (Lud) 6-3.83; 8-2.94;

10-2.56; 12-2.25; 14-1.78; 18-1.45 No. 11-L (Lud) 6-3.83; 8-3.09; 10-2.57; 12-2.3; 14-1.93; 18-1.54; 24-1.22

No. 11-L1 (Lud) 6-4.27; 8-3.39; 10-2.88; 12-2.55; 14-2.13; 18-1.73; 24-1.37 No. 11-L1 (It.) (Lud) 6-4.19; 8-3.43;

No. 11-L1 (it.) (Lud) 6-4.19; 8-3.43; 10-2.94; 12-2.56; 14-2.14; 18-1.78; 24-1.34

No. 16 (I) 6-3.26; 7-2.93; 8-2.69; 9-2.46; 10-2.31; 12-1.96

No. 16 w lt. & S. C. (Li) 6-3.18; 7-2.9; 8-2.63; 9-2.44; 10-2.31; 12-2.; 14-1.72

No. 16 Roman & It. (I) 6-3.19; 7-2.94; 8-2.68; 9-2.45; 10-2.25; 12-1.92; 14-1.65

No. 16 Roman & It. (Li) 6-3.19; 7-2.94; 8-2.68; 9-2.45; 10-2.25; 12-1.92; 14-1.65

No. 16 w Century Bold (Li) 6-3.2; 7-2.95; 8-2.66; 9-2.46; 10-2.36; 12-2.08; 14-1.73 No. 21 (Li) 6-3.8; 7-3.22; 8-3.1; 9-2.96; 10-2.62; 11-2.41; 12-2.2

No. 21 w lt. & S. C. (Li) 6-3.6; 7-3.15; 8-3.05; 9-2.9; 10-2.58; 11-2.4; 12-2.24 No. 21 Roman & lt. (Li) 6-3.83; 7-3.19; 8-3.05; 9-2.94; 10-2.68; 11-2.45;

12-2.25 Nobel Light (A/C) 12-2.8; 14-2.4; 18-1.9; 24-1.5 (small), 1.3 (large); 30-1.1; 36.0.9

Nobel Light It. (A/C) 12-2.6; 14-2.3; 18-1.9; 24-1.5 (small), 1.3 (large); 30-1.1; 36-0.85

Nobel Light (ATF) 8-4.3; 10-3.3; 12-2.8; 14-2.4; 18-1.9; 24-1.5

Nobel Light It. (ATF) 8-4.1; 10-3.3; 12-2.6; 14-2.3; 18-1.9; 24-1.5

Nobel Gothic (ATF) 6-3.05; 8-2.56; 10-2.04; 12-1.78; 14-1.45

Nubian (ATF) 6-2.16; 8-1.72; 10-1.4; 12-1.2; 14-.99; 18-.78; 24-.62

Old English (Lud) 8-3.03; 10-2.66; 12-2.33; 14-2.01; 18-1.62; 24-1.23 Old Gothic Bold It. (A/C) 12-1.6; 14-1.5;

18-1.; 24-0.6; 36-0.8 Old Style No. 1 & It. (I) 6-3.68; 7-3.31; 8-3.05; 9-2.8; 10-2.68; 11-2.56;

12-2.25; 14 (no it.)-1.78 Old Style No. 1 w Antique No. 1 (Li)

63.53 7-3.13; 8-2.9; 9-2.66; 10-2.46; 11-2.35; 12-2.27; 14-1.9 Old Style No. 1 w lt. & S. C. (Li) 5-3.85; 6-3.55; 7-3.28; 8-3.08; 9-2.85; 10-2.66;

11-2.5; 12-2.3; 14-1.97; 18-1.75 Old Style No. 1 w Cheltenham Bold (Li) 5-3.85; 6-3.5; 8-2.95; 10-2.46; 12-2.23;

14-1.84 Old Style No. 1 w Title No. 1 (Li) 6-3.4; 8-3.; 10-2.55; 12-2.24

Old Style No. 3 w lt. & S. C. (Li) 6-3.6; 8-3.25; 10-2.8; 12-2.39

Old Style No. 7 (I) 8-3.32; 9-3.04; 10-2.82 Old Style No. 7 & It. (I) 6-4; 7-3.56; 8-3.31; 9-3.05; 10-2.8; 11-2.56; 12-2.35; 14-2.04

Old Style No. 7 w lt. & S. C. (Li) 6-3.78; 7-3.43; 8-3.2; 9-3.; 10-2.75; 10½-2.6; 11-2.5; 12-2.35; 14-2.04; 18-1.55; 24-1.13

Old Style No. 9 (i) 8-3.19; 9-2.9; 10-2.61 Onyx (ATF) 18-2.04; 24-1.65; 30-1.45 Onyx No. 404 & Onyx It. No. 4041 (M) 24-1.54; 30-1.34

Opticon w It. & S. C. (Li) 5½-3.35; 6-3.08; 7-2.8; 7½-2.69; 8-2.58; 9-2.55; 10-2.38; 11-2.26; 24-2.14

10-2.38; 11-2.26; 24-2.14 Opticon w Bold Face No. 2 (Li) 5½-3.25; 6-3.08; 7-2.83; 7½-2.69; 8-2.58; 9-2.51; 10-2.38; 11-2.26; 12-2.28

Opticon w Memphis Bold (Li) 7-2.8; 8-2.58; 10-2.38; 12-2.28

(to be continued)







1)

Baltimore's 11th

looks for the graphically superior, finds trends, regional looks unimportant

"More of us are finding our yearly exhibition a stimulating . . . and enlightening experience. Stimulating, in that competition appeals to our nature; enlightening, because the show displays before us our best efforts in solving the graphic problems of commerce and industry.

"Trends, cycles and regional looks are unimportant here. The purpose of this exhibition is to bring together the graphically superior answers to realistic selling problems. . . . ".

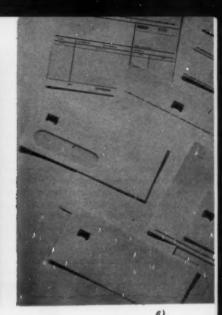
O. K. Devin, Jr., General Chairman 34 medal award winners are available in a portable display. Anyone interested in exhibiting it, reserve dates with Kern Devin, c/o The Barton-Gillet Co., 32 South Street, Baltimore. There is no charge.

In addition to the medal awards, 160 merit awards were given. Awards luncheon speaker was William P. Raines, Director of Advertising and Public Relations for Koppers Co., Inc. 10 of the medal winners are shown here.











 AD: Joel A. Adler, Gordon A. Schwartz Photo: Blakeslee-Lane Client: Wilkins Coffee Co. Agency; W. B. Doner & Co.

2) AD, art: Kern Devin Photo: Marion Warren Client: Eastern Stainless Steel Agency: Barton Gillet

3) AD: William Hunter Art: Dodson Assoc. Photo: Blakeslee-Lane Client: National Brewing Co. Agency: W. B. Doner & Co.

4) AD, art: Ed Gold Photo: Marion Warren Client: Greater Balto. Medicul Center Agency: Barton Gillet

5) AD, art: Joel A. Adler Client: Fair Lanes Inc. Agency: W. B. Doner & Co.

6) AD, art: Kern Devin Client: I. R. Amos Co. Agency: Barton Gillet

7) AD: Kern Devin Art: Ed Gold Client: Greater Balto. Comm. Agency: Barton Gillet

8) AD, art: Kern Devin Photo: Marion Warren Client: Greater Balto. Comm. Agency: Barton Gillet

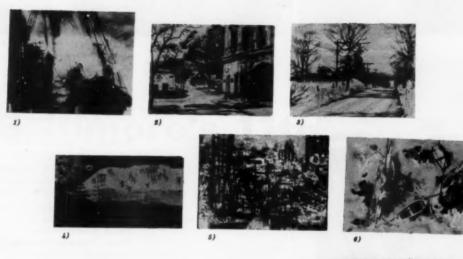
9) The Gray Dodson Memorial Award AD: Edward Rogers Co-AD: Herbert Matter Photo: Herbert Matter Client: National Lumber Mfrs. Ass'n. Agency: VanSant-Dugdale Co.

10) AD: Joseph Taney
Art: Arno Sternglass
Client: American Illustrated





10)





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Seven top prizes AGC's watercolor and drawing show were awarded in the Guild's 3rd annual exhibit, held in June at the Visual

Arts Center galleries. Six watercolor awards were:

1) Artists Guild's \$250 cash prize, to Albert Hollenbeck's Angry Sea. 2) Collins, Miller & Hutchings' \$250 purchase, to Earl Gross' Marquesado De Oaxaco. 3) Feldkamp-Malloy's \$200 purchase, to Phil Austin's Early Spring Back Road. 4) Standard Studios' \$150 purchase, to Norbert Smith's Shore Island. 5) Near North Guild's \$100 purchase, to Cal Dunn's City in Spring. 6) Frank Oehlschlaeger's \$ 00

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Art Direction

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First prize for drawing, Raynor Lithographing's \$100 purchase, went to 7) J. W. Pearson's Market Place in San Miguel. There were also 7 honorable mentions made for watercolors, and 2nd and 3rd prizes awarded for drawing.

Jurors were Ford Times AD Arthur Lougee, NSAD president; painter Irving Shapiro, faculty member of American Academy of Art; and art authority Frank Oehlschlaeger, president of Oehlschlaeger Galleries.

Committee members were Carl Grether, chairman, Alfred Stine, William Carr, Phil Austin, Leonard Black, Dean Wessel, Jack Strausberg.



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Show Business Illustrated lishing Co.'s new biweekly, due out Aug. 23 with a Sept. 5 issue date, will be art directed by Leonard Jossel, who was AD of Time Inc.'s book division where he did the format for the Life book series. Previously as associate AD he had helped create the new format

for Look. He was also Collier's AD.

West coast designers and artists conference

First annual "Eyes West" will be presented on the Monterey peninsula, 120 miles south of San Francisco, Sept. 15-17 by the Art Directors and Artists Club of San Francisco and the University of Galifornia extension division, with the cooperation of the Los Angeles Art Directors Club and other western AD and artists groups. The conference of ADs, artists, designers, art teachers and students will have as its theme, "Exploring the Creative Process." Each day's program will include guest speakers, visual presentations and panel discussions.

Speakers will include philosopher/critic Lewis Mumford, author of "Culture of Cities"; and "The City in History"; stage, movie and tv producer/director John Houseman; architect Louis Kahn; advertising executive Howard Gossage, Weiner & Gossage; Stan Frebreg; composer Gunther Schuller; playright Clifford Odets; author/illustrator Ludwig Bemelmans.

There will be a general topic and a moderator for each of 3 days. Stimulus, Development of Ideas, Appraisal are the 3 themes. Moderators will be AD Jack Roberts, Carson/Roberts; industrial designer Walter Landor, Walter Landor Associates; editor Edward Gottschall, Art Direction Magazine.

Further details and enrollment applications are available from Dept. of Conferences, University Extension, University of California, Berkeley 4, Calif.

SASC mailing promotion to art buyers

Six reasons for buying from association members are given in the flyer prepared by the Studio Association of Southern California. A summary of the points and explanations: "It requires about 5 or more people in a studio to give an adequate range of abilities for most jobs. The day of the all-around artist is long gone. Modern advertising and marketing requires highly specialized art talent in layout, lettering, illustration, retouching and production to meet today's creative standards and tight schedules. SASC members have to maintain a staff of 5 or more artists to qualify for membership. . . .

"It takes at least 2 years' operation for a studio to smooth out its working procedures — become stable with known abilities. The executives of member studios are required to have at least 6 years of background and experience plus 2 years of proven operation as a studio to become eligible for membership in the studio association....

"It takes adequate capital and credit to assure performance as promised. Modern advertising art studios are business organizations with the same financial requirements as any other enterprise... Association members are required to file financial statements and credit references before membership is approved by the board of directors.

"Questionable practices on the part of a SASC member would result in disbarment. Every member of the studio association is pledged to an ethical code of practices, and any violation of these high standards is immediately brought to the attention of the board of directors. To help members maintain a high level of business practice, the association carries on a continuing study of business procedures applicable to studio operation and advises members on new developments....

"A member studio attracts better personnel . . . A major medical health plan is provided for every employee. Vacation and sick leaves are provided for all salaried help. Many member studios have excellent profit-sharing and retirement programs for their artists. . . .

"Purchases made from member studios protect the buyer from unexpected costs. Because creative art is always a custom-made job, pricing involves many factors. Such items as the caliber of the talent used, the number of hours worked, the creative aspect of the job, possible buyouts in typography, photography and other graphic services all enter into the cost. And because art purchased from artists is basically a buyer-beware sale, member studios always protect their clients against unexpected pricing practices by their knowledge and proficiency at estimating costs."

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Ayer Cup to The 31st annual new paper contest sponsore by N. W. Ayer & Son was won by the New York Herald Tribunc. The HT has won the Cup 9 times before most recently in 1955. Last year's awar went to the Emporia (Kans.) Gazette circulation 8,528. The award is given for excellence in typography, make-up an printing. Three honorable mentions were made in each of 3 circulation categorie and an honorable mention was awarded in the tabloid category.

Judges were Allen Hurlburt, AD typographer, Look; designer/artist Hebert Bayer, Aspen, Colo.; and Dr. Earl V. English, Dean of the School of Journalism, University of Missouri.

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Trends noted: a decrease in colored stock; use of color on newspages remains at the same level as over the last few years; slight increase in 9-column pages.

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Art Dir. A. O. Jenkins

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Museum College of Art held Young Designers 1961 preview, and cited honor guests for "the distinction they have brought to their professions." Guests included McCall's AD Otto Storch; Samuel L. Fahnestock, Alcoa design mgr.; designer Erik Nitsche; photographer Arnold Newman; sculptor Isamu Noguchi; Ayer president Warner S. Shelly; Monroe Wheeler, director of exhibitions and publications, Modern Museum . . . Moore Institute of Art, 20th & Race, holds its student exhibit through the summer . . .

Photographer George Faraghan addressed the Philadelphia Artists Guild . . . Edward J. McCormick, formerly AD for Simkins Studio here, has joined Accent Graphic Industries, Camden, as AD . . . New ADC members are Thomas J. Allen, Joseph H. Dunton, Jr., Anthony B. Lazanella, Frank E. Love, Frank Scully, Raymond Shockley . . . Barry Thompson opened a studio at 1420 S. Penn Square ... Al DeMartini added 300 sq. ft. to his studio space, and a patio available for client luncheons. He also recently addressed the annual meeting of N. J. Federation of Official Planning Boards. His talk, illustrated with slides of Caracas, was titled "Creativity and Courage in Urban Planning." The Camden County Planning Board is reproducing it.



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New Kansas stamp A design submitted 7 years ago recently ap-

peared in somewhat modified form to mark the centenary of Kansas' statehood. Designer submitted experimental designs to Eureka Specialty Printing Co., Scranton, who did experimental rotogravure printing using special Swiss inks and processes. The stamp, yellow and green on brown background, was finally printed on yellow paper to permit multicolor printing in a single run on the Giori press, rather than by rotogravure. Artists at Bureau of Engraving and Printing modified the original stamp design to adapt it to the Giori.

Credits: Designer Mel Richman Inc. design group.



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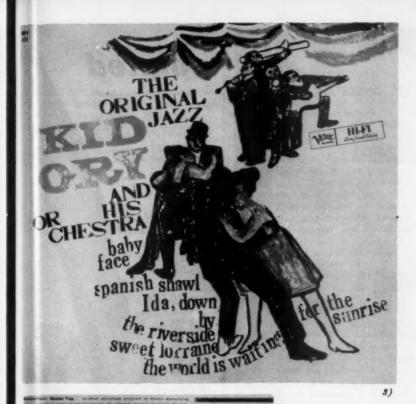
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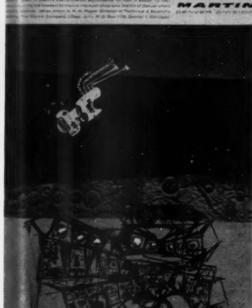
Denver's 5th

Artist Tom Ballenger (left) receiving typographic award and best-in-show award from Dr. Otto Bach

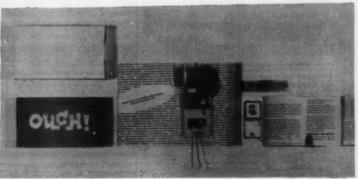


The work of 14 states was represented in Denver's 5th exhibition. A jury of San Franciscans chose 150 pieces from the 950 entries. The show was open to the public and hung for two weeks at the Living Arts Center of the Denver Art Museum.





- 1) Best-in-show, gold medal Direct mail AD: Baxter & Korge Studio Art: Tom Ballenger Client: Baxter & Korge
- Gold medal and typography award Small poster
 Art: Tom Ballenger
 Client: Baxter & Korge
- 3) Gold medal AD: Merle Shore Art: Bill Kinser Client: Verve Records
- 4) Distinctive merit
 Consumer magazine ad
 AD, art: Red Gates
 Client: The Martin Co.
 Agency: Halvorson Adv.
- 5) Distinctive merit
 Direct mail
 AD: Gene Kramer
 Art: Hoflund-Schmidt
 Client: Rocky Mountain
 Metal Products Co.
 Agency: Bradley Lane



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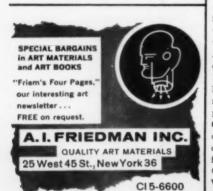
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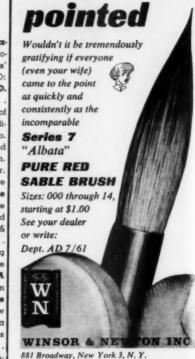






trade talk

ART DIRECTORS BOSTON: John Noz. zaro has been promoted to creative director of Chirurg & Cairns' local office. He was copy chief . . . BUFFALO: Sherwin Greenberg Studios added Thomas D. Lowes as AD. He had been with BBDO . . CHICAGO: Chicago's Advertising Woman of the Year is Alice Westbrook, vp/creative director North Advertising . . . Gordon Best Co. changed its name to Post & Morr Inc., and moved to the Palmolive Bldg., 919 N. Mich. Thomas F. Whitehead is vp/creative director. Mrs. Mary Agnes Schroeder heads creative work in fashion, food and cosmetics . . . Bruce Collins has been named exec AD of Wade Advertising. He had been with Tatham-Laird .. Rudi Dian, now AD of Ladd Southward & Bentley was associate AD with Buchen Co. . . New monthly Plastics Design and Processing was designed by Randall R. Roth, freelance designer and AD of Lake Publishing . . . STA and ADC members attended a joint luncheon meeting to hear - and see films by - Ernie Pintoff, president of Pintoff Productions, New York ... Artists Guild day this year will be a 3-day event, Sept. 13-15, at the Visual Arts Center. lack Strausberg is chairman . . . Phoebe Moore designed AGC stationery, membership cards and certificates . . . Bob Moore is regional director of CCA's Design Laboratories, Central Div. . . . CINCINNATI: Zoltan O. Salkovits, known professionally as Xalco, who was McCann-Erickson Sao Paulo AD, is now with Farson, Huff & Northlich . . . DETROIT: ADs' office nameplates at Campbell-Ewald are caricatures created by Don Siegelman . . HONG KONG: Asia Magazine, a new English language weekly to bow in Oct. 1 as a supplement to many major English language newspapers in the Orient, will be ADed by Dilip Chowdbury, Indian typographic and commercial graphics expert. He was AD of Bombay agencies and AD of Design Magazine, India's foremost graphic arts journal . . . LOS AN-GELES: AD/designer/lettering specialist Jim Wood and illustrator Neil Boyle have joined Group West, formerly known as Illustrators Group. Wood and Boyle were formerly with Tri-Arts . . . Recent Art Center School grads Robert Haddad and Richard Bell are ADs of Creative Crafts magazine, published every 2 months by Fred de Liden at Oxford Press, 6015 Santa Monica Blvd., LA 38 . . . Pat Blackwell from Box Cards Co. to asst. AD at Carson/ Roberts . . . George Saito from Fedco, LA, to Revell Inc., Venice, hobby and toy manufacturers . . . Les Mason moved to 2 Lewisham Rd., Windsor, Melbourne, Australia. But his paintings were exhibited recently at Mason-Vise Studios . . . Mario Zamparelli is freelancing from 1112 N. Sherbourne Dr., LA 46 ... ADLA's 1960 exhibit is available in film for 35mm projection. Selig Smith is chairman of the traveling show. Rental fee is \$10 for 2



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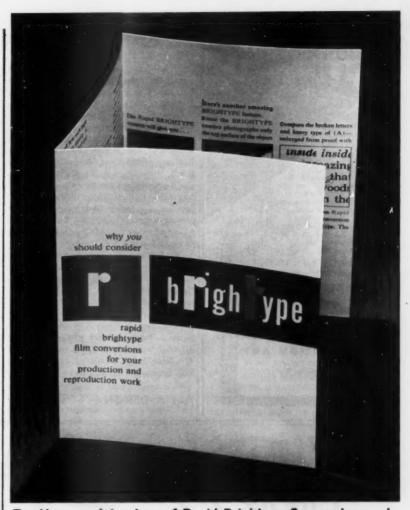
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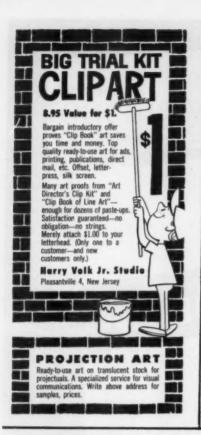
weeks. From the club, 4315 W. 2nd St., LA 4 New member of ADLA is Roger Kennedy. p/associate for graphics. West Associates ... OLD GREENWICH, CONN.: Eduardo Riera, who had been with McCann-Erickson Havana and other Cuban agencies, now with Albert A. Kohler Co. here . . . NEW YORK: Paul R. Smith rom Grant, where he was exec vp, to senior p in charge of creative services, Ellington & Co. He recently addressed the Magazine Pronotion Group . . . William Free promoted to reative director at McCann-Marschalk. He vas vp/associate creative director. Other noves in creative: Marcella Free named a p/associate director, Dana Blackmar an assoiate director, and associate director Richard 'ry named a vp . . . Kudner senior vp Robert letts now creative director . . . Robert Brooks, ormerly with Benton & Bowles here, now in ondon for B&B as an associate director/vp . . Terry J. Saunders now AD for Universal lectric housewares, Lander, Frary & Clark . . Joseph La Rosa from McCann-Erickson back to NLB as director of the art dept. . Gerald D. Bender promoted to vp/AD of Hodes-Daniel Co., creative direct mail marketing and promotion firm ... Walter A. Scott from SH&K to senior AD, E. M. Freystadt Associates . Stan Ettinger an AD at Ted Gravenson . Reorganization of promotion dept. at McCall's means AD Lillian Chini and rest of the promotion art staff will work more closely with creative copy people and other execs in a more unified setup . . . George Shakin to Delehanty, Kurnit & Geller . . . Pocket Books vp/AD Sol Immerman addressed Jack Wolfgang Beck's design classes at School of Visual Arts . . . Kudner's senior vp/exec AD Robert Bode won major national and regional prizes with 2 watercolors, "Thaw," and "Backyard Patterns" . . . William Laster joined Preiss & Brown as asst. AD . . . Fortune asst. AD Walter Allner was guest speaker at recent Society of Business Publication Designers meeting. George Kiernan, president of Eastman Readership Surveys, was another recent speaker . . PHILADELPHIA: Charles A. Smith is asst. AE and asst. AD of Lee Ramsdell & Co. . . . Philadelphia Graphic Arts Forum invited ADC to hear an illustrated lecture and exhibit by European type authority Walter Plata, who is being sponsored on a U.S. lecture tour by Bauer Alphabets of New York ... PITTSBURGH: Aubrey K. Lee from Federman-Adams-Colopy, Cleveland, to BBDO . . . Pittsburgh ADC had Walter Plata as recent quest speaker . Robert Fawcett was another recent guest . . . New ADSP members: From Ford, Mono-Lino: type director Richard Franz, Gilbert Goodwin, William Heyl. James Markle, V. McCoy Reader, and Paul Wylie, all of BBDO: Morris Kirshenboum, Ivy School of Professional Art; Otto Mycka, Vic Maitland & Associates: Howard Schweig, asst. AD, KMG; James Sommer,



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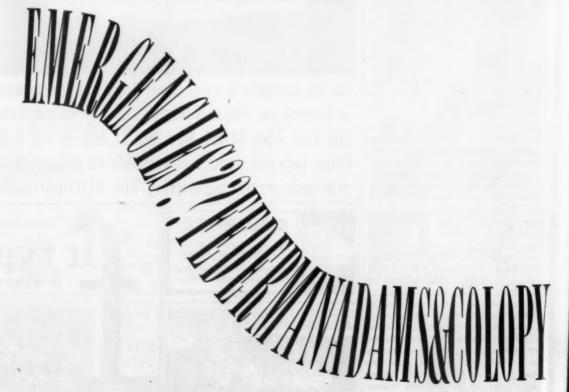




Davis & Warde . . . Jurors for the Arts Festival were Leon Arkus, gast, director of Dept. of Fine Arts, Carnegie Institute; David L. Smith, Prof. of Art, Chatham College; Russell Twiggs. College of Fine Aris, Carnegie . . . TOLEDO: 4 ADC members are represented in the annual spring regional exhibit of fine art at the Toledo Museum of Art: Walter Chapman, Phillips-Thackery; Julius Oros, Coen & Folger; Jim Harris, Slayton-Racine; Hal Kinder, Techway-Hall Designers . . . Jim Harris was re-elected as president of the Toledo Federation of Art Societies . . . Walter Chapman completed a portrait commissioned by Dr. Kunz, lawyer/ educator/author . . . ADC plans, tentatively, its annual exhibit for October, the 3rd week ... Bill Kuhlman, Kuhlman Studios, illustrated and published a documentary book of a rural community, The Village. Author is Marilyn Fleming Stevens . . . A regular part of club programs: 16mm films from the Public Library ... WASHINGTON: Philip N. Sabatino from Art Designers to Henry J. Kaufman & Associates . . . Richard L. Parks, who was associate AD for Dawson, MacLeod & Stivers and ADed Air Force/Space Digest, is now AD with S. G. Stackig . . .

ART & DESIGN CHICAGO: New wall decorations from Rine-

glas & Co. are murals printed on paper but the designs are brushed off onto walls where they are said to remain indefinitely and can be washed. The decorator designs are coord nated by Jack Strausberg and the illustrations are the work of Elmer Jacobs, Fred Steffe Franklin McMahon, Jim Brown (photograph) Alex Yaworski and Robert Glaubke . H. Charles McBarron, illustrator with Robert Snyder & Associates, had his historical batter paintings exhibited recently at the Tribu-Tower gallery. He is completing a definities book on American military uniforms, from the Revolution to the Civil War . . . Collins. Mill : & Hutchings mailed another set in their series of illustrations for art files. Included in tl s Series 4 is the work of Tom Dunningto George H. Jones, Dale Nichols, George McVicker, Everett McNear, Earl Gross . . Interstate Boochever Corp. of Fair Lav., N. J. opened a Chicago office at 410 N. Mic igan Ave. Warren M. Knudson, formerly d splay mar. of Toni Co., heads the branch . . . Illustrator Dick Hoyt from Whitaker Guernsey to O'Grady Payne . . . Magee Studio recently added cartoonist Justin Wager, formerly if Ross Wetzel, and designer Fleming Brown, formerly of SBD . . . Letterer/calligrapher Clarke Jackson joined Stevens-Gross. So did figure illustrator Bob Shufelt ... Bill Sinko at Handelan-



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ederson production dept. . . . AGC's memberhip chairman Ed Fitzgerald announced 6 ew members: Doris Wainer, Phillip H. Kretchnar, Ronald K. Nelson, Dale Davidson of La Grange, George T. Okamoto of Highland, ad., and Sharen Hedstrom . . . CINCINNATI: I iquitex paints by Permanent Pigments, based (2 Rhoplex resin emulsions by Rohm & Haas (o. of Philadelphia, were used by Thomas 1 art Benton to paint the new 495-sq. ft. mural the Harry S. Truman Library. Benton execited the work on Belgian linen, surfaced vith an acrylic gesso to provide the painting c ound. Said the medium had "extreme bril-I mee and carrying power, and film hardness which represents a big step beyond the c assical egg tempera and its fragile surface" . DALLAS: Cordella R. Seybold, who opera ed a fashion studio, opened her own agency for fashion art and advertising at 9563 Lakemont Dr. . . . DORVAL, QUE .: Designer Rolf Harder moved to 435 Galland Blvd., #3d . . . LOS ANGELES: Designer/illustrator Terry Smith now with Fred Kopp Advertising Art. He was with Federman-Adams-Colopy in Pittsburgh . . . Bourges Corp. president Jean Bourges addressed the Studio Assn. of Southern California . . . Art Direction Magazine and Creative Management Report publisher Don Barron was guest at membership meeting

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where studio business trends were discussed ... Art Center School catalog is out, designed by Jack Vibber, From the school, 5353 W. 3rd St., LA 5 . . . Westprint 64 has exhibitors booked already, reports show management president Herbert L. Mitchell. Further details on the printing machinery exhibit from Westprint 64, 1605 N. Cahuenga Blvd., LA 28 . . . OAI moved to Lee Tower, 5455 Wilshire Blvd. . . . Society of Illustrators elected Chuck Day president, Harry Garo vp., Elgas Grim secretary, and Chet Collum treasurer . . . MIL-WAUKEE: Illustrators & Designers of Milwaukee were guests of Kimberly-Clark at Neenah . . . Recent speaker for the IDM was Cal Dunn of Cal Dunn Studios, Chicago, He suggested filmed layouts in place of storyboards for presentations . . . Don Ramaker, vp of Bouer Paper Co., another recent IDM speaker, discussed advantages of knowing characteristics of various paper surfaces . . . MILLIS, MASS.: Freelance artist Ed Emberley has his first book out. It's for children, "The Wing on a Flea: A Book About Shapes." Published by Little, Brown at \$2.95, it gives basic design concepts to very young children . . NEW JERSEY: Watercolor Society's 19th annual will be held at Kresge-Newark Sept. 27-Oct. 6. Open to all former and present N.J.ites. Media, watercolor, casein, pastel. Fee,



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\$4 for 2 paintings. A juried show, prizes w be awarded. Entry card and work due Sept. 9. Details from Jan Gary, Secretar N. J. Watercolor Society, 752 Hudson Blvd. Bayonne, N. J. . . . NEW YORK: Alexey B dovitch conducts a special summer session f the AIGA Design Laboratory through Aug. Wednesdays at 7 p.m. It is an experimen workshop in graphic journalism—design a d photography as communication. Guest crit is include Richard Avedon, Irving Penn, Poll Rand, Bob Cato, Hiro, David Attie, Bob Gaco, Art Kane, and more. Details from AIGA, 1. J. 3-3568, and classes at Avedon Studios, 110 % 58 St. . . . Monogram Art Studio now at 11:0 Ave. of the Americas, New York 36 . . . Arthur Schlosser, Monogram president, discussed his studio's direct mail formats. at MASA's observation of Direct Mail Day . . . Herschel Wartik and Robert Sutter opened a graphic design office and consulting typographic service, Sutter & Wartik Graphic Design Inc., at 222 E. 46, YU 6-8755 . . . Ross Orrico Studios moved to 210 E. 47 . . . Jerome Kuhl designed new symbol and logo for Lindenmeyr Schlosser Co., merged paper firms .. R. J. Davidson has a 42 pp. index card size book of his decorative illustrations for all types of accounts. From him at 130 E. 40 St., or PR 5-4050 . . . Plaza Art Materials, 210 E. 58 St., added A. Alexander as sales mgr., and salesmen Mel Reid, Irving Blackman . . . AIGA's Mellarie Ruggiero married Ronald Marra . . . Austin Briggs exhibit was held at SI ... William Gambini has been added to Art Students League summer teaching staff in New York ... New cover policy for Aerospace Engineering magazine doubled total illustration grea. is full bleed 4 color. First in series was done by editor Allan Bernhardt, with illustration by NASA artist David Crawford. Gene Murray is the art consultant for publisher Institute of Aerospace Sciences. The magazine buys cover art. Contact the editor, TE 8-3800 . . . Newton Falls Paper Mill and NY distributor Cross Siclare mailed ad designed by Parsons grad Paula Chenis, another in group of art talents introduced by the campaign . . . PHILADEL-PHIA: New AG members are James Dovas. Eleanor Friedman, Morris Glassman, Ethel J. Levinson, Robert Lippincott, Diane Seaman, Barry Thompson . . . Museum College of Art has summer art workshops July 10-Aug. 18 PITTSBURGH: John Zenna, of Pitt Studios, went into the Armed Services, and Tom Opperman replaced him . . . Pete Waterkote from Davis & Warde to Tempo's sales force . . . John Perker of Pittsburgh Ad Art joined Steve Kusty as a partner in Scope Studios, in the Jenkins Arcade . . . Beacon Studios moved to the May Bldg.... Federman-Adams-Colopy doubled is

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stace with move to 200 4th Ave. . . . Guild Studios at 212 Market St. . . . Huot Studios to 2 2 Oliver Ave. . . . Pittsburgh Ad Art shares s, ace with photographers Mimi and Mock on 1 h floor of Investment Bldg., 4th Ave. . . . W. H. Snyder to 200 4th Ave. . . . Tempo Studies to May Bldg. . . . Ivy School of Professional An awarding art scholarships with annual value of \$10,000 . . . Progress-Hanson-Progressive Group opened a sales service office at 40% Jenkins Arcade Bldg. Bill Cooper is resident mgr. . . . SAN FRANCISCO: Willie Baum. designer/illustrator, associated with Patterson & Hall . . . TOKYO: Initial issue of Brain magazine. Japanese reprint of material from Americon ad and design publications, has appeared. Circulation, 20,000. Book has 124 pp., 104 of which are printed letterpress, 12 pp. gravure, and 2 pp. have 4 color. N. Sakamoto is executive editor, at Seibundo Shinkosha Publ. Co., 5, 1-Chome-Kanda-Nishilicho, Chiyoda-Ku, Tokyo . . . WASHINGTON: 11member Citizens' Stamp Advisory Committee appointed by Postmaster General J. Edward Day includes American Heritage editor Bruce Catton; John Walker, director of National Gallery of Art; illustrator Norman Todhunter, New York; John Maass, visual presentation director, City of Philadelphia . . .

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PHOTOGRAPHY Whitaker Guernsey.

Chicago, added Rad Bailey. WG also reps LA photographer Nelsen Shawn and NY photographer Ray Cicero . . . Dick Wright joined photo dept. of Robert Snyder & Associates, Chicago . . . Kay Finegan, formerly mgr., Sauter-Finegan orchestra. has been appointed up of Color Corporation of America. She will introduce new products out of CCA's research and development labs in Tampa. Jack Meyers continues as vp in charge of sales, New York office . . . Henry Dravneek to discuss color photography Aug. 3 at PPA convention, Statler-Hilton, NY. He'll have models, discuss 35 and 120 color photography for advertising. Convention dates are July 3-Aug. 4... Alessio De Paola now repped by Jean Moore and Bob Peyraud, Peyraud-Moore, 525 Lex. . . . Bob Hoebermann, 24, joined Hoebermann Studios which father Lou established 5 years before Bob was born. Bob is a June grad (BS degree) of NYU, has experience in all phases of commercial photography ... K&L Color Service has taken over entire 5 story building at 10 E. 46 St. It will be called the K&L Bldg. Owners Sam Lang and Len Zorei who write a monthly column on industrial color for a technical business publication, personally designed the layout . . . Horn/Griner, designers photographers, opened new and

ART SERVICE SELECTION: Factors to be considered in choosing an art service—dependability, quality, price, etc.—are discussed in an 8-pp. booklet distributed to N. Y. C. ADs. Available from Lawrence Studio, Inc., 16 E. 50th St., New York 22, N. Y.

"SILENT SOUND" SLIDE PROJECTOR, \$269.95, for industrial, lecture, home-classroom use, employs a tele-sonic wireless, batteryless 2 button remote control transmitting frequencies (too high to be heard by humans) to focus and change screen slides; operating from distances of more than 40 feet, control eliminates speaker's change-slide signals, providing more freedom to move around or speak from a lectern without an assistant. One transmitter controls focusing, the other changes or advances slides. Special device insures slides showing right side up. Bantam, 35mm or super slides, 40 to a tray, can be intermixed. Other features: easy set-up; simultaneous front-rear panels opening; transistors and printed circuits for increased portability and durability, and shutter eliminating glare and empty between-slides screen. Further information from Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill.

MEASURING TAPES, metallic and non-metalic, precision made in Britain, come in leather-tooled case with rewind mechanism. Woven linen tapes in 50' and 100' lengths are graduated in feet, tenths and half-tenths—also in feet, inches and ¼-inches. Plastic coatings protect them from wear, scuffing, twisting, creasing or crumpling and makes them easy to clean with a damp cloth. Color-coded tongues differentiate between metallic and non-metallic. Costs: 50'—\$13.75; refill—\$7.50; 100'—\$21.75; refill—\$12. Manufactured by Koh-I-Noor, Inc., Bloomsbury, N. J.

NEW POLAROID FILM: Type 146-L PolaLine Projection Film, \$3.49 a roll, is a high-contrast transparency producing b/w slides in 10 seconds. Now available for copying charts, graphs, line drawings, and other tabular type artwork, where sharp b/w contrast and no middle gray tones are desired. Speed rating is 200 (ASA daylight equivalent). Each roll has 83/4" x 41/2" transparencies for use in standard lantern-slide projectors. For additional information, write Polaroid Corp., Cambridge 39, Mass.

studio sketch board-40" x 60", smooth or antique finish, triple as well as double thick weight—is suitable for most mediums. Free samples to commercial artists. Charles T. Bainbridge's Sons, 12-26 Cumberland St., Bklyn. 5, N. Y.

EXPLODED VIEW ILLUSTRATIONS: Ways to place this technique on production line basis have been developed by Mischka Co., 1511 Brookpark Rd., Cleveland 9, O. Write them for bulletin which explains and illustrates preparation methods, uses, examples.

NONFLAMMABLE SOLVENT is nontoxic, cleans paintings, photographic films and slides, magnetic film, electronic devices, precision instruments, etc. with no harm to insulation or plastic. A blend of 2 Freon solvents, the preparation comes in small containers. En-Irt fluid, product of Kyle Products Co., 2207 Old Orchard Rd., Wilmington 3, Del.

CHECKLOG OF PRIVATE PRESS NAMES available from Herity Press, Elizabeth and Ben Lieberman, Props., 202 Beverly Rd., White Plains, N. Y. The log lists all known past and present names, and dates of first use. Does not include proprietors' names, addresses, or reproductions of press marks. 50¢ per copy postpaid, or 3 for \$1.

Change of Address; Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation Office, 19 West 44th Street, New York 36, N.Y.





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*Contact: ARCHER AMES/LEON APPEL JIM BENSON

booknotes

THE INSIDERS. Soldon Rodman. Louisiana State University Press. \$6.95.

Rodman finds modern art-abstract expressionism, particularly-a blind alley, formalists swollen with "messianic pretensions," and purists relying upon an "aesthetic elite" for art direction and umpiring, the end result of which is rejection of man. Insiders, on the other hand (Orozco, for example, whom Rodman labels "first and greatest"), examine values outside themselves that give life meaning. They have rediscovered man, conceiving evil and redemption in personal terms. Believing in neither progress nor reaction, they seek to know "the living body of the past," striving for individuality and a new humanism, vocabulary and concern with figure. They want to communicate on the widest level without losing their integrity. Shown are paintings, drawings, sculptures and comments by Orozco, Kearns, Baskin, Lebrun, Schwartz, Cuevas, Paone, Weinberg, Zajak, Landuyt, Kinigstein, Allan, Boris, Greene, Shahn, Wyeth, Johnson, Lasansky, Wayne, Landau, Manzu, Simon, Bacon and Bratby.

AMERICAN HERITAGE, April 1961. \$3.95, \$15 yearly.

A 16 page folio in full color of the works of Samuel Morse, telegraph inventor, who abandoned painting in the middle of a promising career, illustrate Marshall B. Davidson's article, What Samuel Wrought. Other items of interest to ADs are Czarist-Bolshevik posters from the Gallery of Modern Art's Berrant Collection, an aquatint of eccentric I and Cimothy Dexter's Newburyport hose, and picture maps of life in Aztec and other Spanish-American lands.

PERSIAN PAINTING. Basil Gray. World Pallishing Co. \$22.50.

Latest in Skira's Treasures of Asia secies and written by the British Museum's Oriental Antiquities curator, this handsome 9½" x 11" 192-page Swiss-printed volume with 80 illustration tip-ins is the first general study in full color of paintings seldom seen in the original. Cray discusses Iranic manuscript illumination, book illustration, miniature painting and calligraphy ranging from the early Mongol to the Bukhara and Safavi schools. Asiatic in conception, European in sense of color and form, Persian painting is now trending towards a fuller, more independent style, according to Gray.

AWARENESS-DECISION-PURCHASE & ADVER-TISING EXPOSURE AT THE POINT-OF-PURCHASE.

Twin studies, by Mass Marketing Research, Inc., provide data measuring effectiveness and cost-per-thousand of p-o-p advertising in supermarkets, gas stations and variety, drug, hardware and liquor stores. Available from Information Center, Point-of-Purchase Advertising Institute, 11 W. 42nd St., New York 36.

MURALS OF WOOL. Jeppson Galleries. \$1.

The history of Aubusson's ancient tapestry art, Jean Lurcat's and Marcel Gromaire's roles in its revival in wartorn 1939 (after a 300-year decline), and techniques are discussed in this 40 page 113¼" x 9" work from the Jeppson Galeries, 1747 K St., N.W., Washington 6, D. C. Reproduced are full-color designs by new (and old) names in the art: Mategot, Andre, Petit, Tourlier, Hillaire, Heurte-Bise, Saint-Saens, Prassinos, Julien, Robert, Gilioli, Leger, Le Corbusier, Dayiz, Poirier, Wogenscky and Le Normand.









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Julsier, Le Fix your gaze on a brand new blue-white NORTH STAR—Polar Superfine Enamel. Note how its blue-white brilliance and exceptional gloss heighten the contrast between the spectrum and the jet black of night. The insert was printed in two impressions on a conventional single color press, running black for one impression and five colors in a split fountain for the second impression. The effect is striking: full color with unusual snap, produced at minimum cost.

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REWS National Society of Art Directors



NSAD activities and chairmen named

NSAD president Arthur T. Lougee announced the following appointees and

NSAD first vp Douglas Kennedy, Los Angeles, to be chairman of NSAD projects and project reports; second vp Carl F. Klinghammer, St. Louis, to chair NSAD exhibitions; asst. treasurer Hoyt Howard, New York, to chair Speakers and Judges committee.

Kennedy's duties include the assignment of projects to clubs, guidance in executing the projects, and proposals on the most effective dissemination of the material. Klinghammer's responsibility will include supervision of the traveling show of the First National NSAD Exhibition, and planning for subsequent exhibitions to be opened at the NSAD annual meeting. Howard will maintain a speakers bureau, recommend qualified judges for club exhibitions, and develop source material for regular meetings.



New York elects Edward B. Graham

from left, front row: first vp Bert Littmann, vp Pahmer & Littman; executive Ommitteeman Mitch Havemeyer, ersuasive Art Center; president Graham, 10/creative director, Outdoor Advertising Inc.; advisory board chairman Robert Blattner, Reader's Digest; treasurer

Mahlon Cline, Mahlon A. Cline Associates. Cline was re-elected for the 7th consecutive year. Second row: executive committeemen Wallace Hainline, consulting AD, and McCall's AD Otto Storch; secretary Jack Skidmore, AD Union Carbide Corp.; executive committeeman Ed Wade, consulting AD/ designer.

Officers also include second vp Russell Hillier, (re-elected), creative director Carter & Galantin; executive committee members John E. Jamison, J. M. Mathes Inc., and Franc Ritter, Eastman Kodak Co.



Charlotte presents scholarship award

An audience of over 150 people attended Charlotte's annual scholarship awards dinner which was addressed by illustrator Albert Dorne, president of Famous Artists Schools, Westport, Conn. Miss Shep Henderson, high school senior who won a fully paid FAS course, is seated lower left.

Another recent speaker was Don Kubly, AD Ayer, Philadelphia.

Joe Thompson, director of the 1961 show, and asst. chairman Fred Clark have set the exhibit dates for Oct. 14-28.

The awards dinner is being planned by Charles Smith for Oct. 16. Other committee chairmen: Bob Alford, printed materials; Wayne Blair, publicity; Jack Pentes, exhibit; sorting and finance, Don Bernard; hanging and dismantling, Murray Craven. The show will include work from both North and South Carolina.



KC leaders

Art Directors Club of Kansas City is led by vp Bob Daughters, Moyer-Crandall Studios; president Richard Prezebel, Potts-Woodbury; secretary Douglas Lowe, WDAF-TV: treasurer Max Penner. Harmon Smith.



St. Louis observes poster week

Mayor Raymond R. Tucker signs poster week proclamation while observed by

Advertising Club president Peter Nickolaisen; OAI's Ernest Rogers; and ADC president Jay Sartoris. The 3rd annual outdoor poster exhibit was held here recently, marking the first road show presentation of the national award winners in the 1960 outdoor show held in Chicago. Guest speaker was Ray Weber, director of advertising, Swift & Co., Chicago.

A recent ADC meeting program was "The Architect Looks at the Future," featuring speakers Gyo Obata and George Kassabaum, of the architectural firm, Hellmuth Obata Kassabaum. The June meeting program was Sculpture Night.



Milwaukee club, Layton school cooperate in professional education

From left, Roger Ihlenfeld and Jim Van Eimeran of Layton school; Glenn Sontag. ADCM education committee chairman; Bob Hora and president Gardner Meyst of ADCM planning joint project of the Milwaukee club and Layton School of Art. Students in the advertising design and illustration departments at Layton now receive, in addition to their 4 year curriculum, a series of some 34 lectures and field trips during their junior year.

The Layton school, directed by Edmund D. Lewandowski, provides training in advertising design, illustration, industrial and interior design, fine arts and photography. Each member of the advertising design staff is also active professionally in his specialty.

The lecture/field trip series was worked out by Gardner Meyst, Glenn

Sontag and other ADCM officers with James Van Eimeren, head of the school's advertising design dept. One of the most important results noted: The student's creative freedom becomes slowly attuned to, and not quickly overcome by, the demanding needs of the

advertising industry.

The lecture/field trip series is staffed by ADCM members Jay Conley, AD Wetzel Bros.; Fred Alexander and Ralph Cavan, KVPD; William Blau and Thomas Hart, Harley Earl Associates; Bob McKee and Bob Erickson; Pete Zoellick, Hoffman, York, Paulson & Gerlach: John Van Aucken, Van Aucken Advertising Engineers; Wally Cruice, Pohlman Studios; Ben Tranholm; Glenn Sontag: George Everett, director of advertising and promotion, Milprint; George Heim, Wells Badger Corp; Bill Malone, Gugler Lithograph Corp.; Norman Polachek, Hartwig Display; Al Jacobs, Jacobs-Keelan Studios; Wes Corner, Milprint; Fred Terry, FVPD; Bob Heuel; Carolyn Hortvet, Chapmans; Gene Zastrow, Zastrow Studios; Bob Doine, Milprint; Paul Mueller, Mueller Color Plate; Wilber Johnson, Baker-Johnson & Dickenson; Ray Dennis, E. F. Schmidt; Everett Edelman, Philipp Lithograph Co.



Chicago studios host visiting NSADers

ADCCer Jack Amon, NLB; Frank Jacobi, Carnahan-Hanson Co. and president, Assn. of Art Studios in Chicago; and NSAD president Arthur T. Lougee, at AASC sponsored activities in Chicago during recent NSAD

national meeting. AASC sponsored a luncheon and offered tours of member studios. Studio tours included Carnaha Hanson, Grant-Jacoby, Nugent-Williams, Promotional Arts, Vogue-Wright, Whitaker-Guernsey.



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Boston hears Lionni. presents FAS awards

Boston president Lee LeBlanc, Arnold & Co.; scholarship committee chairman Frank Crump, Cahners Publ. Co.; Fortune Magazine AD Leo Lionni; and recipients of Famous Artists School awards: Kevin Smith, Henry Louden agency; Frank McWade, Sanderson Bros.; Douglas Bean, Butera School of Art. The presentation was made at Boston's awards exhibition luncheon where Lionni was guest speaker.



Spokane hears Fletcher Martin

At a recent club meeting, a slide lecture was presented by guest speaker Fletches Martin, guest instructor of painting, Washington State University Extens: 11 i Spokane. From left, Edward
tutakawa, Barbara Lindsley, (in
tok of her) John Geraghty and Keith
a, Martin, and Wirth McCoy, resident
pofessor at Washington State.

D troit ADC and Copy Club copperate in plans for annual

C. tegories, screening and award plans for the ADC's annual exhibit are being made by the Detroit Art Directors Club and the Detroit Copy Club, to broaden the show so that it will be more "an advertising awards night, rather than just an art and copy show."

Banquet and awards presentation will be held Sept. 30 at Hillcrest Country Club. The exhibit will open Oct. 2 at McGregor Memorial Hall, Wayne State University campus.



Barron Hoffar, vp and board member of ADC, and group AD Campbell-Ewald, addressed over 150 members of Industrial Photographers Assn. of Michigan. In his subject, "An Art Director Looks at Photography," he co-ered 4 main points: the AD in the agency and company structure; the "v-sual explosion" of the 20th century; so be fundamental problems faced by the artist in our times and society; some of the things that can be done about the se problems.

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Lougee, Dunn, Amon see studio model

Cal Dunn Studios' scale model of their new quarters at 141 W. Ohio St., Chicago, is viewed by NSAD president Arthur T. Lougee, Cal Dunn, and John W. Amon, NLB vp and past president of the ADCC. The film studios' president, Dunn, explains the new studio, 4 times larger than the previous one, was "designed from scratch to speed up production and get rid of costly time and budget waste . . . incorporates ideas of ADs and others in the midwest."



Philadelphia club and AG cooperate in cancer drive

Poor Richard Club and American Cancer Society honored the Philadelphia ADC and the Artists Guild at



festivities held to present Certificates of Achievement to the 2 clubs for their contributions to the Cancer Crusade. Both organizations participated in the Cancer Crusade symbol design contest. From left: A. Edward Morgan, president Poor Richard Club; Edwin H. White, AD Atlantic Refining Co. and president of AG; Warren Blair, AD Smith Kline & French Pharmaceutical Laboratories and president ADC; Dr. George A. Hahn, president of American Cancer Society.

RCA-Victor Records AD Robert M. Jones introduced both Blair and White who discussed their clubs' activities.



Harvey Simpson, owner of Harvey Simpson Studios and member of both the AG and ADC, won first prize in the local contest, received a plaque, and, to carry out the ACS slogan "fight cancer with a check up and a check," also received a check in his name to the ACS for its 1961 educational and fundraising campaign, and a health checkup by Dr. I. S. Ravdin, an ACS director.

Philadelphia show Nov. 17-Dec. 30

The 26th Annual Art Directors Exhibition of Philadelphia, to be held at the Philadelphia Museum College of Arts, will preview Nov. 17 and will

be on until Dec. 30. R. Terry Oakley, Ayer, is chairman.

Chapter Clips

Baltimore: Recently added members include Franc Miller, AD Newhoff-Blumber; Allen Bookoff, freelance artist at Somerville Art Studio . . . Bruno Woernle, Linotype Composition Co., is the one to contact for membership applications . . . Recent speaker was Al Dorne, president of Famous Artists Schools. He is making available - to BADC for scholarship awards on annual basis - 3 FAS courses, and a Famous Writers course. He presented the club with texts for all courses. Scholarship chairman is Robert Nohe . . . Ed Gold and Ted Sokolove designed the traveling exhibition of the 34 medal award winners which were first displayed at the awards luncheon. The presentation, constructed by Bob Nohe and Jay Piombino, has been on display at various local business and educational institutions. The show is 14-ft. long when extended, is completely portable, folds up into 2 boxes for easy handling. To exhibit the show, contact Kern Devin, c/o Barton-Gillett Co., 32 South St., or call MUlberry 5-3626 . . . Stanley Mossman, Mossman-Munschauer, representing BADC, cooperated with Boy Scouts of America in sponsoring an educational graphic arts tour for eagle scout Kenneth Hankins, 17. The M-M and the Major & Keesey studios were visited, also VanSant, Dugdale & Co., Blakeslee-Lane photo studios and Maran typographers. Then Mossman and the scout attended an Eagle Recognition dinner addressed by Lt. Comm. Skooge, of the USS Skate.

Cincinnati: Milton Immermann, partner in Walter Dorwin Teague Associates, New York, was recent speaker. His topic: Industrial Design – A Reflection of Our Time...

Sam Lipson, a past president of the ADC, appears at left in this ad for Interchemical Corp.'s Copying Products Div. Lipson and Charles Jacob (right) posed for photos which were meant only for illustration representation in a comp, (Lipson-Jacob Art Studio

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did the comp for AD Clark Collard, Ralph H. Jones agency), the layout was submitted to client for preliminary approval, and the client not only liked the ad but suggested the 2 models be used in finished art . . .

Program chairman John C. Johnson, club vp, reports a recent program included discussion of proposed European trip to art centers. Vernon Rader who studied in Paris after graduating from University of Cincinnati discussed inspirational benefits of such a trip; Bob Hayes showed slides of the Louvre, London, Rome, etc. and pointed out that present day basis of taste and esthetic judgment is tied closely to classic art abroad; Mary Sherman gave advice on shopping; Ed Betz presented slides of Europe; and proposed itinerary was discussed by Jim Frondorf, director of World Wide travel service. Ed Betz would be chairman of the tour.

Chicago: ADCC participants in discussion panel for Editors and Publishers convention included Ernest Allen, Charles Walz, Jr., Burton Cherry, Ralph Eckerstrom, Bert Ray.

Denver: The ADC, the Advertising Club and the Assn. of Industrial Advertisers have established an advertising scholarship at the University of Colorado, Boulder. The recipient is nominated by the faculty of the college of journalism . . . Albert Dorne was recent speaker.

Detroit: Over 150 members and friends

turned out for club's Film Night at Wayne University. The 4 films shown were Color Collages, an Eastman Kodak production dealing with color in advertising; Adventures of a Baby Fox, a Swedish film; Facts and Fortunes, Kimberly-Clark film dealing withe history of corporate image; and Color Images, abstract color shapes set to music.

Memphis: At a recent meeting, Len Juengling, vp of merchandising and marketing, Simon & Gwynn, discussed the AD's role in marketing today. Juengling, who studied commercial are pointed out that once the ad idea and approach have been established, artist and AD should always adhere to the ball c idea so that ads and collateral become a unified part of the image . . . Club's merit award certificate for the 4th annual received a first prize in the 22nd annual Exhibit of Southern Printing, heid in Nashville recently. The certificate was designed by John Boatright. It was produced by S. C. Toof & Co. . . . ADCM member Jimmie Jamieson was featured in the March issue of Professional Photographer magazine . . Recent program: Jason Williamson discussing water colors.

Montreal: Recent speaker was Carl Dair who discussed Function of Typography, illustrated his points with slides.

Program was arranged by David Feist

... Alan Wilkinson can be contacted for a Code of Ethics, suitable for framing.

New York: The touring 39th annual show (the 1960) will be in Chicago for the Artists Guild early in September. It recently was in San Francisco and Los Angeles. Vincent Trotta is chairman of the traveling exhibit. To book it and for details, he can be contacted at Times Tower, room 1012, 1475 Broadway, New York 36.

Omaha: Kenneth Willmarth, artist and OA/AD member, was featured at recent meeting . . . Fund raising idea at annual picnic: a sketching party, with sketches sold later to highest bidders e-including the public — and proceeds go to club treasury . . . Albert Dornhas been booked for the 1962 awar is banquet, to be held in June.

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V hy argue? Everybody wins with SPEEDBALL. Five styles and 36 points . . . 4 Steel B ushes . . . give you the widest choice of lettering combinations or finished drawings with a flair. For *professional* work specify SPEEDBALL.



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(continued from page 27)



and department stores. So far there are kits A and B. There'll be more. Series A, shown here, includes offset reprints of a New York Times, a N.Y. Herald, a N.Y. Tribune, a Daily Richmond Examiner, a Charleston Mercury, and a Charleston Daily Courier. Issues were picked because of significant news such as the surrender of E. Sumter, the battle of Bull Run, etc.

If you can't find copies—or if you're interested in the premium possibilities of reprints of Civil War newspapers, contact Bob Miller, Newspaper Americana Ltd., 38 W. 21st Street, New York 10.

what's new

coaster advertising: Ad coasters have been added to the design-to-order Colorama Seal Line, made by Dennison Mfg. Co., Framingham, Mass. The coasters are of absorbent cellulose laminated to leakproof wax paper. Trademarks and ad messages are printed in 1 or more colors on coaster surface; inks are alcoholproof and waterproof. Details in Ad Coaster booklet, from Advertising Dept., Dennison.

ADs' QUALITY GUIDE: Brochure explaining layout making hangs vertically on office wall, helps AD explain things to copywriters, etc. Free from Lawrence Studio, 16 E. 50 St., New York 22.

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brings you the things you love to work with . . .

- CANSON "MI-TEINTES"
 - The remarkable colored paper for Pastel, Gouache, Tempera, Casein or Designers colors.
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- "WOLFF'S Carbon Pencils
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- ROWNEY "DIANA" Brushes
- Pure Red Sable watercolor brushes.

 "VIDALON" Tracing Paper
 - "VIDALON" Tracing Paper
 Layout Pads and rolls. The most
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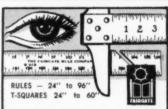
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Ralph Marks Color Labs. 344 E. 49 St. NYC





by Stephen Baker



is commercial art art?

A surprisingly large number of people went to see what was behind the glass windows of the Pepsi Cola Building during the last Art Directors Club Exhibition held in New York. Every single day over fifteen thousand visitors were seen gaping at illustrations.

These are impressive statistics. Such a crowd would gratify many an exhibitor up and down Fifty-seventh Street, for example, where the works of some of the top fine artists are unveiled to the public as a matter of course. Few art shows can attract that kind of attention.

The number of visitors willing to view advertisements makes us stop and wonder. Why did so many people give up so many hours to look at—of all things—the output of commercial artists when only a few blocks away purer forms of artistic expressions in gilded frames were available?

No doubt many of the viewers were professional illustrators, photographers, art directors and sundry advertising executives whose jobs are to know what the boys next door are up to so as to avoidor encourage—duplication. But others came and saw, too. Seen on the floor were eager, young art students, majoring in fine arts. And many of the visitors had hardly anything to do with the arts—they just came because they thought they might be in for an interesting experience.

Some people showed up simply because

so much material on the walls looked as pretty as a picture.

We happen to think that commercial art can look good, too. We realize that this viewpoint is not universally shared and, as a matter of fact, violently opposed by many. Yet, hard as we look, we still cannot see that basically there is much difference between what has been done for commercial or other—perhaps more lofty—purposes...

The essence of good art can often be found in the most mundane advertising illustration. Composition? Color? Design? Imagination? They can all be on a magazine or newspaper page signed and paid for by a manufacturer. You can take some advertisements, turn them upside down, and win prizes at an abstract painting show.

It seems to us that commercial artists—illustrators, photographers, art directors and designers—have come up with more artistic innovations than all the inhabitants of the Village put together. And when it comes to plain good taste, again it seems to us that some advertisements have it all over some of the oil paintings found downtown.

Television commercials are better than ever, too. True, the average television viewer becomes disturbed when a picture of a foaming beer glass interrupts the proceedings of a good shoot-'m-up Western. Yet, we dare to say that both from a standpoint of quality and imagination, some television commercials are more

exciting than the show which they may have so rudely interrupted.

It seems to us that the greatest—and most important—difference between commercial and fine art is that one admittedly is produced for cold cash, and the other, also admittedly, is not.

The fact that the commercial artist works for money does impose certain limitations upon him. He must confine his efforts to a given area, and for that reason he cannot go into the painting of a fresco, for example. Unlike the fine artist who paints merely to satisfy his own ego, the commerical artist must under all circumstances communicate with his audience. Most advertisements have—as an art teacher would stress—"something to say."

Whether these limitations are conducive to work of lesser quality is a moot point. Of course, complete release of inhibitions can produce art of great power. But it can also encourage the artist to ignore discipline and produce meaningless dabs of paint on a canvas. Such cases have been known.

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There are good and bad works produced in both areas. The fact that most commercial artists make a habit of eating several square meals a day, of wanting to send their sons to Harvard, of playing golf, and of paying their bills regularly does not necessarily make it impossible for them to create nice looking pictures.



ATTENTION, BRAIN PICKERS!...

Because of the sameness to which mechanical media have leveled all campaigns, it is refreshing as well as good business to stand out from your competitors. DEL NICHOLS compels your attention in the same way all great artists of the past have; with a fresh viewpoint on an old subject, in short; why not pick Del's brain for your next series of ads? NEELEY ASSOCIATES INC. Call Bill Neeley, CI 6-3660
45 West 45th St. New York, N. Y.



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